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ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



**Lincoln Plants Tree of Life:
Henry Varnum Poor**

Detail of a Fresco Mural Henry
Varnum Poor Has Just Completed
at Penn State College. See Page 7



Portrait of a Lady Henry R. Rittenberg, N.A.

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Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Hearn Acquisitions

WITH THE ANNOUNCEMENT of the latest Hearn Fund purchases, wherein are contained two oils by 26-year-old Irene de Bohus, it becomes rather obvious that the great Metropolitan Museum buys contemporary American art quantitatively, not qualitatively. Purchase by the Metropolitan no longer constitutes an honor signifying artistic accomplishment; today it means just another sale with which to pay the landlord, even as you and I.

The very realistic Emily Genauer of the *World-Telegram* clearly summed up the situation when she wrote "artists, disgusted with the whole business, are beginning to attach little importance to Metropolitan purchase of their work."

Despite the intelligent gesture of recognition just extended to the excellent watercolorists of art-active California, the conviction lingers that contemporary American collecting at the famous institution is entirely without standard. Instead of acquiring the finest procurable example by an individual artist, the Metropolitan wants to obtain two and sometimes three unexciting paintings for the price of one good, vital picture. It is job-lot buying with a five-and-dime philosophy.

All of which must not be taken as anything personal against Miss de Bohus, who made her professional debut only last season and immediately sold a watercolor to the Metropolitan. She is an extremely attractive, and possibly talented, young woman. But while Miss de Bohus is accorded recognition such as no other American artist has ever had—three paintings bought by the Metropolitan in less than nine months—it is rather bewildering to know that the Metropolitan powers have never recognized such notable artists as Walt Kuhn, Guy Pene du Bois, Charles Sheeler, William Palmer, Everett Spruce, Franklin Watkins, Marsden Hartley, Jon Corbino, Zoltan Sepeshy, Harold Weston, S. MacDonald Wright.

Surely our youthful heroine is not three times greater than these. Or are we all crazy?

Because of its pointless, haphazard policy toward our living artists, the Metropolitan contains scores of minor or student works, but a minimum of those milestones by which our time will be judged by future generations. To see truly significant American paintings one must stop at the Whitney or journey to Denver, Toledo, St. Louis, Pittsburgh, Kansas City, Philadelphia, Buffalo or Omaha.

Not in the Metropolitan will one see Walt Kuhn's *Juggler*, Alexander Brook's *Georgia Jungle*, Henry Varnum Poor's *Pink Tablecloth*, John Sloan's *Wake of the Ferry*, John Steuart Curry's *Tornado in Kansas*, Fletcher Martin's *Trouble in Frisco*, Doris Lee's beautiful pastoral *Noon*, Grant Wood's *American Gothic* or Peter Blume's *South of Scranton*. These paintings went to collectors and museums more keenly attuned to the significance of this most productive era in American art.

Instead, at the Metropolitan may be seen a mediocre Curry landscape, a disappointing *Disappointed Fisherman* by Poor, Doris Lee's low point in bad illustration called *Dirigible Disaster*, three minor efforts by dealer-pressured Eilshemius, etc. Altogether the Metropolitan has added 58 Hearn pictures in the last 12 months, bringing the acquisitions to 262

since 1906, but only a sad minority of these are of museum calibre.

And yet it is not too late for the Metropolitan to establish a logical, definite policy in regard to contemporary American painting, and regain some of the lost prestige that once attended recognition by America's greatest museum. All that is needed, at this late date, is for the museum's leaders to forget friendship—beautiful as it is in this selfish world—and appoint the New York City art critics as an advisory committee on Hearn purchases.

A Friend Is Gone

ONE OF THE TRUEST FRIENDS American art ever had was Bob Macbeth. With unswerving loyalty to his aesthetic ideals and unafraid to battle for those ideals in the face of fashionable, if transitory, art fads, he fought the good fight and only with his untimely death does the unselfishness of his leadership become fully realized. He loved American art with all the intensity of his forceful nature because he believed in its destiny—even when that destiny was obscure to all except the valiant few who had the courage to act. The tragedy of his passing is all the more poignant to those who knew and loved Bob Macbeth because he will not be with us as the years lend greater and greater reality to his dreams of a better American art.

Bob Macbeth was a merchant of art, and a highly successful one, but he never let demands of the moment cut across the line of his own personal aesthetic integrity. Trained in the family tradition that art is beauty—that a work of art is conceived primarily to make for man a fuller life—he was strikingly effective in championing those artists who came within his standards of sound craftsmanship and the pursuit of beauty. The post-war vogue for ultra-modernism was not for him, but true liberalism found in Bob Macbeth a ready defender. With stimulating force and unfailing sportsmanship, he carried on the mission assumed by his father fifty years ago, to promote interest in American art in America.

Bob Macbeth was a friend to two generations of Boswells, and at this time I keep recalling how during those dark months after my father's death he was so warmly willing with friendly encouragement. To me, 57th Street will never be quite the same. And I am sure this feeling is echoed in hundreds of other hearts.

Adulation and the Artist

OF ALL LITERARY FORMS, poetry is the most closely akin to what is popularly known as "fine art." Because of this kinship, I feel it is peculiarly apt to quote from the Poetry Number of the *Saturday Review of Literature* the following sentences of C. P. Lee on *Adulation and the Artist*:

"Three things an artist must have: discontent, which drives him onward, an ideal towards which he may shape his efforts, and quietness in which to think what that ideal is and how best to reach it. If any one of these three be denied him, his artistic growth is stunted. But since 1910 we in America have constantly denied the artist quiet. Since 1910 the pursuit of culture has become as rabid and as well organized as red-baiting hunts; America takes seriously every claim of every artist, no matter how piddling or preposterous, and taking his claim seriously, she robs the young posturer of his chance for true greatness. The artist . . . must be made to prove that his claim is valid by constant widening and shifting of thought, and by improved handling of form. Instant acceptance of every promising artist is responsible for the bodies of the promising who died with that promise unfulfilled that strewed the literary history of the twenties."

I think the metaphor well taken.

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THE READERS COMMENT

Re.: "Where To Show"

SIR: Bouquets have been tossed to the DIGEST by so many better hands than this that I go no further than stating that I thoroughly enjoy the magazine and, being an artist of the hinterlands, have come to leave my contact with the outside in the capable hands of THE ART DIGEST.

The motive of this note, however, is not in plaudits—I let my renewals do that honor—but in protest. Protest over the omission of late of your "Where To Show" column, which has furnished us all with timely and most-needed information. Having protested, and hoping the omission is seasonal and not permanent and urging you to keep up the good work, I am,

—WILLIAM HOLLINGSWORTH, JR.,
 Jackson, Miss.

Ed.: Omission of the "Where To Show" was seasonal, not permanent. See page 34.

On Loving Art

SIR: Your editorial, "On Loving Art," in the Golden Gate Special Number, emboldens me, a small salaried engineer, who knows nothing about art, to write you. I am only one of the customers. The walls of the rooms in our house are not bare, but full of water-color paintings, wood block prints and squeeze rubbings of ancient brasses and stones. I have no oil paintings only because they have been beyond my purchasing power.

Your periodical has been enjoyed for years, much pleasure has been had from your reproductions of, and comments on, fine old masters and much laughter has been enjoyed from your reproductions of the cartoons, called modern art.

The market for art in America is tremendous, if catered to. But pictures of Tin Cans on a Garbage Pile; Three Beans, Jelled; An Elongated Negro with Pin Head and Enormous Feet; others out of drawing, nightmares of crudity and weird colors will not be bought by the average man, who constitutes the great market. I had no idea they were expected to be purchased.

At exhibitions, such as you mention, I have talked with many visitors and asked them what they would like to live with, on their walls. It was always an old master, something "well done that wanted doing" and pleasing. The modern work was always dismissed with a laugh, or a shudder. The great majority of such visitors visit art exhibitions in the same spirit that they would go to a circus side-show, to see the freaks. But, and here's the rub, the herd instinctive fear of art criticism makes them loath to consider purchase of any of the few pictures that may please them because there are so many freaks on the walls and the freaks *might* be the kind of art they should appreciate, to be in fashion, but which they cannot stomach.

Can it be that you are wrong in your analysis and that "love of art" is what deters the average American from buying pictures?

—R. K. STOCKWELL, Oakland.

A Nice Word from the South

SIR: Your "Comments" have muscle in them, and I always look forward to the next issue.

—DR. MARION SOUCHON, New Orleans.

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIV

New York, N. Y., 1st September, 1940

No. 20

Prefer Bathing Suits

MISTER GEORGE DE CUEVAS, citizen, (he renounced his title, the Marquis de Piedra-blanca de Guana, at a Toms River, N. J., naturalization sance recently) is grieved over the apathy of those people Westbrook Pegler has named the George Spelvins of this country when they are faced with a \$30,000,000 display of art pieces. They prefer—20 to 1—Billy Rose's watery spectacle, the Aquacade.

Mr. de Cuevas' summer has been spoiled, he confided to Helen Worden of the New York *World-Telegram*, by the fact that 20,000 persons are drawn daily to the bathing beauty affairs, whereas only 1,000 take time to visit the Masterpieces of Art at the New York World's Fair. Mr. de Cuevas' wife, the former Margaret Strong, was the heir to a John D. Rockefeller fortune of 25 millions. She gave \$300,000 to make the old master show possible, and she is paying \$18,000 per month to cover taxes and insurance on the paintings while they are on view.

Explaining his wife's and his own disappointment, Mr. de Cuevas stated: "It is not so much a question of the money, though before we get through my wife will have spent about a half million on this exhibition. We would not mind if the people showed more appreciation of art. But what can you do when—as happened yesterday—20,000 people go to Billy Rose's Aquacade and less than 1,000 come to see the old masters." And to make it all the more puzzling, admission, he pointed out, is only 50 cents to the art show and 75 cents for seats at the Aquacade.

Mr. de Cuevas is especially bewildered, Miss Worden records, because the situation is reversed in San Francisco. "The California Fair makes more money on its art exhibit than it does on its Aquacade," was his lament, forgetting that California also showed up New York last year.

Interested in this state of affairs, the Inquiring Photographer of the New York *Daily News*, a specialist in polling the man-in-the-street, one day devoted his column to the matter, asking a representative cross-section of Fair visitors, "If you haven't visited these masterpieces, why haven't you." Here are some answers:

N. D. Noble, Roslyn Estates, L. I., telephone representative. "Because I haven't had time. It's on my list. I've been to the Louvre and to many other art galleries, and I wouldn't miss this exhibit."

R. D. Clark, Oxford, N. C. merchant: "I don't know enough about art to appreciate this exhibit . . . and I wouldn't know any more about it if I did see it."

Marie Kump, Cleveland, comptometer: "Because I want to be entertained rather than educated while I'm in New York City. We have art galleries in Cleveland and I visit them when I am home."

Mrs. R. D. Cramer, Thompsettown, Pa., housewife: "I wish I could visit it but I won't have time. I'm here for only two days."

F. H. Clarke, Baltimore insurance agent: "I visited these masterpieces twice last year."

[Ed.: The show this year is almost entirely new—or does that matter?]



Balloons: CANDIDO PORTINARI (Brazil)

Portinari Comes as "Good Neighbor" Emissary

A 37-YEAR-OLD BRAZILIAN ARTIST, Candido Portinari, is rising over the southern borders and across the horizon of recognition with a speed that not even Diego Rivera travelled in his early days.

This month the artist is not only enjoying the distinction of being virtually the sole representative of Brazil in a Latin-American show at the Riverside Museum, but is also the central theme in a large one-man show at the Detroit Museum, which, after its closing Sept. 30, will reopen at the Museum of Modern Art in New York on Oct. 9.

Portinari's name is not entirely new to Amer-

ica. His first recognition came from the 1935 Carnegie International jury which awarded him a second honorable mention. More recently he has received notice for his mural in the Brazilian Pavilion at the New York World's Fair.

He was born in Brazil of Italian parents, in the town of Brodowski, Sao Paulo, in 1903. When he was 13 years old, Portinari went to Rio to study art and after twelve years of hard work won a traveling scholarship that took him to France, England, Italy and Spain. His Carnegie award, entitled *Coffee*, brought accelerated recognition for the artist in his homeland until today he is recognized as the country's best painter.

Government mural commissions and teaching appointments have come his way steadily and when Brazil was asked to send a group of paintings to America for a Latin-American show it decided to send a one-man show of Portinari. At the present time Portinari is executing frescoes for the Ministry of Health and Education in Rio.

Probably the most remarkable characteristic of Portinari's art is its versatility. Defying classification as a surrealist, expressionist, primitive, or classicist, Portinari is all rolled into one. He can go from one style and mood to another with complete ease and assurance, adapting his composition, tempo, and whole spirit to the exigencies of each new problem. He has been strongly influenced by the French modernists—Picasso, Modigliani, Rouault, and others—yet the Portinari stamp is imprinted on every canvas.

Inspirationally, Portinari's main concern is with the people and the land of his native Brazil. Among the score of oils at the River-

[Please turn to page 29]

Joanita: CANDIDO PORTINARI





Orchard: PHIL PARADISE
Awarded First Prize of \$200 in Watercolor

Cultured California Honors Her Own

THE HARVEST SEASON for cash awards in the large summer-long annuals is at hand. At San Francisco, in addition to the \$3,000 cash prizes given to artists in the I.B.M. show, another \$1,500 was dispersed at the Golden Gate display of contemporary Californian art. The jury—Thomas Carr Howe, Jr., Reginald Poland, Dr. Grace L. McCann Morley and Margit Varga—selected five oils, five watercolors and five prints from the state-wide exhibition for prizes.

Phil Dike won the top oil award of \$400 with his regional landscape, *Smudging*. Second prize in this class went to Tom Craig for his subtly painted *Savannah Waterfront*. Third prize of \$100 was won by Eugene Ivanoff with his dynamic *After Grapes of Wrath*. Honorable mentions in the oil class were awarded to two artists, accompanied in both cases by a \$50 bill: to John Langley Howard

for *Down by the Gas Tanks*, and to William A. Gaw for *Dahlias*.

Another Phil (short names are favored among the West Coast artists)—Phil Paradise—won the \$200 first prize in the watercolor category for his *Orchard*. Victor de Wilde took the \$100 second prize with his *In March*; Lee Blair was voted the \$75 third prize for *Celebrating Independence*. Honorable mentions and \$30 prizes went to Dong Kingman and Harley Melzian.

Victor Arnautoff's lithograph, *Cotton Pickers*, won the \$100 first prize. Second prize and \$75 went to Mallette Dean for a linoleum cut, *Richardson's Bay*; E. Holland Johnson took the \$50 third prize with his dry point, *Stone Steps*, and the two honorable mentions with \$20 each went to Julius Pommer for the aquatint, *B. Street, Virginia City*, and to Charles Surendorf for *Tahitian Fisherman*.

Alexander Brook, Stanley Reckless and Clarence Hinkle. The awarding of prizes will be in the hands of Stafford Duncan, Roland J. McKinney and C. B. Afferbaugh.

Californians in Vermont

"Vermont as seen through California eyes" might have been the title of the exhibition held recently at the University of Vermont's Fleming Museum. Composed of work by Barse Miller and Rex Brandt, California watercolorists on the University's summer-school faculty, and supplemented by four watercolors by ex-Californian Paul Sample, the show was a forceful, vigorous affair, marked by the dash and freedom that are trademarks of the West Coast watercolorists.

Francis Colburn of the *Burlington Free Press* wrote that "in the matter of handling watercolor, the exhibition is an inspiration. Both Miller and Brandt are masters of their medium and handle it with superb insight. They understand, better than most American watercolorists whose work I have seen, when the moment is right for thin, sparse painting and when it is crying for rich, wet application. Miller in particular is an expert at presenting the mind with much that escapes the eye." Sample, this critic felt, was not as well represented in the exhibition as were Miller and Brandt.

Claremont Movement

JUST BACK from his second summer as a "learned talker on art and modern culture" at Claremont College, California, C. J. Bulliet of the *Chicago Daily News* has discovered and let his readers in on a new art movement.

He calls it "the Claremont Movement," describes it as a development in watercolor painting, and states that it, like all other real art movements, stems from one brilliant individual master, Millard Sheets. Only 33 years old, a taker of prizes, a breeder and rider of horses, a driver of fast cars, a popular instructor at Scripps College and the Claremont College graduate school, a leader in civic affairs, a national figure in art—Sheets is a combination of "personality plus energy, and painting competence."

There is one other ingredient and determining factor to the Claremont Movement for which Bulliet risks getting a crate of oranges sent to him for mentioning it: the Climate.

"The climate invites sketching out of doors the year around. Millard thinks nothing of dashing off three or four of the five days in a school week with an entire class of 75 or 80 students in a motor cavalcade on a 50 or 60 miles jaunt to a beauty spot for the exercising of their brushes. Watercolor is a quicker medium than oil. . . .

"Also, there is something in the luxuriousness of semi-tropical trees and in the fleeting play of colors on broad expanse of low and rounded mountains that invites abundant impressionistic sketches rather than labored finished painting."

At Claremont Bulliet watched with amazed and sometimes amused interest the growth of the Claremont movement around its leader, whose chief insistence "is hard and vigorous work by students who are 'aware.'" No ivory tower artist, "Sheets is less interested in the solitary genius than in the multitude."

Watercolor is comparatively new as a "serious art," says Bulliet, who admits a preference for Sargent's work in this medium over his oil painting. "It starts, more or less definitely, with Thomas Girtin (the Millard Sheets of England) in the first days of last century, and became a matter to reckon with when Turner followed Girtin's lead. Before that, the watercolor had been generally a 'wash drawing'—the first 'study' for an oil painting. The French (Cézanne, particularly as pioneer) developed the English 'discovery,' just as the Barbizon forests grew out of the shady woods of the English Constable, and the French Impressionism derived from Constable and Turner.

"In the United States, Winslow Homer was a pioneer, and to the late Dr. Harshe, director of the Art Institute of Chicago, is to be justly assigned the honor of making watercolor 'important.'

"For Dr. Harshe, some two decades ago, inaugurated the spring annual international watercolor show at the Art Institute.

"The start was small and discouraging, but Dr. Harshe lived to see his pet attain high and serious world renown."

The Claremont development in Dr. Harshe's pet medium is "too new yet to talk of 'masters' after Millard Sheets," though Bulliet mentions several promising students. But the movement is developing rapidly "into an honest and astonishingly meritorious interpretation of 'the American scene'—or that segment of it that exists in the Pomona Valley, the surrounding ranges of mountains and the tidewaters of the Pacific Ocean."

Almost simultaneous with Bulliet's article the Metropolitan Museum in New York purchased nine California watercolors (page 8).

Pomona's Fair

IN MOST INSTANCES a county fair is newsworthy only within its own borders. A striking exception, however, is the Los Angeles County Fair, held annually in Pomona, California. Each year one of its principal features is an art exhibition of true national importance, attracting exhibits by some of the most celebrated artists in the country. Under the direction of Millard Sheets the show has been built up to an increasingly national scale, and last year proved its effectiveness by attracting an audience of 600,000.

To heighten the interest of the country's artists in this year's show the Fair management has established a purchase prize of \$1,000, the winning picture to become the property of the Fair, which is assembling a permanent collection of prize-winning exhibits. The bulk of the show will be invited, but any artist may submit work to the jury; if accepted, he becomes eligible to compete for the top purchase prize.

The show, which is scheduled to be on view from Sept. 13 to the 29th, will also have a sculpture section, in which a \$200 purchase prize is being offered. All exhibits will be juried.

On the jury of selection for non-invited works are Henry Lee McFee, Emil Kosa,

Safe So Far

THUS FAR the well-being of Europe's three leading artists has not been seriously disturbed, according to *Newsweek*, whose art editor recently queried his European correspondents concerning Henri Matisse, Pablo Picasso, and Augustus John. All three are safe (as of late in August) and both John and Matisse are still busy painting.

"The war," said the white-haired Matisse, "will make it possible for me to work as I never worked before. If I had Hitler before me I could make him understand in short order that art has its value—that it is a search after truth and truth is all that counts."

The dean of living French painters quit Paris June 22 for Sibourg, a Basque town where the late Maurice Ravel lived, *Newsweek* reports. "When the Germans approached, Matisse stopped sketching, hired a taxi, and rode until the meter registered 4,000 francs (about \$92), at St. Gaudens. From there he took another cab to Carcassonne; then traveled by sleeper to Marseille, where he is trying to obtain a visa for his daughter Marguerite to join her husband, George Duthuis, lecturing in this country. When the mission is finished Matisse will return to his home in Nice."

Picasso fled Paris during the general evacuation, and although his art is under Nazi interdict and his mural, *Guernica*, depicts the reported horrors of the Nazi bombing of a Loyalist town, Picasso is now, according to *Newsweek*, "safe and well in Nazi-occupied territory at Royan, near Bordeaux."

"Picasso hates travel, gets seasick, and has repeatedly declined offers from Ambassador Bullitt and others to get him a passport to this country. His most recent pictures were removed from Paris and reportedly stored in bank vaults for safekeeping; many of his others are in the hands of private American collectors like the Chester Dales, or on tour with the Museum of Modern Art's huge retrospective show of his work."

Augustus John, England's noted contemporary, is painting more than ever, *Newsweek* continues. "In London he lives and works alone five days a week in a big untidy studio in a Chelsea side street (London's Left Bank)." John's five sons are all fighting; the eldest is second in command of H.M.S. *York*.

The Last of "Verve"

The last copy of the French art magazine, *Verve*, to be published in Paris has arrived, just as sumptuous as ever. It is understood that the issue was taken off the press just a few days before the Germans swept into Paris and copies were rushed to Bordeaux. There will probably be no more issues.

Features of the current September-November issue are a calendar by Derain; a cover by Matisse; full color reproductions of paintings by Bonnard, Miro, Leger and others; a reproduction of an old French miniature calendar; and articles by Paul Claudel, Rouault, Andre Malraux and others. The price, \$3.50.

While New England Flowered

"The arts do not interest me so much as the coarse arts which feed, clothe, house, and comfort a people. I should rather be a great man as Franklin than a Michael Angelo; nay, if I had a son I should rather see him a mechanic, who organized use, like the late George Stephenson in England (inventor of the steam locomotive), than a great painter like Rubens, who only copied beauty."—*Theodore Parker, noted New England preacher and intellectual, quoted in Jarves' Art Thoughts.*

1st September, 1940



Henry Varnum Poor Working on Penn State Mural

Poor Paints Imposing Fresco for Penn State

FOR MANY YEARS to come American art lovers will make pilgrimages to Penn State College, out in beautiful, rolling midland Pennsylvania, there to view the mural in true fresco which Henry Varnum Poor has painted in the college's Main Administration Building. The mural, recently completed, is a gift from the Class of '32, which took the revolutionary step of foregoing the traditional bird-bath and decided on a fresco by an American artist as its alma mater presentation. Poor, on his part, gave his best to produce a mural aesthetically worthy of the permanence of its medium.

Poor was selected for the commission—the first work of its kind to be painted for an American college—because of his outstanding success with fresco for the Government in the Justice and Interior buildings. When Penn State decided to acquire a fresco, Professor H. E. Dickson, together with Professor J. Burne Helme and Professor Francis Hyslop, went to Washington to study what the artists had accomplished for the Section of Fine Art. Immediately they saw Poor's work they knew they had found their artist. Poor was given the \$4,500 commission, with the sole provision that the fresco be painted during regular college session, so that the students might observe the painting in progress.

Penn State, a large, progressive institution, was the first college to be established under the Morrill Act of 1862, the measure which President Lincoln had enacted during the Civil War's darkest days creating the land grant colleges. So Poor logically picked as his theme Lincoln initiating the Act, symbolized by the planting of a young tree (tree of life) with a sturdy youth lending a helping hand (see cover of this issue). The theme is developed by agricultural and industrial scenes representing contributions made by the college to the wealth of Pennsylvania.

Poor is one of America's most experienced exponents of true or wet fresco, having experimented extensively even before the Mexican invasion of Rivera and Orozco. He paints with opaque color mixed with lime putty, achieving fineness of modeling and subtle atmospheric relationships, qualities lacking in the dry fresco technique with transparent color. "There is no tactile body or surface in transparent fresco," he says. An example of

how Poor builds up his lights opaquely is the key figure of his Penn State fresco, the 13-foot figure of Lincoln, dramatizing with the eloquently turned left hand the love, humility and strength of a great leader faced with the bitter task of directing the Civil War. Here is a compelling aesthetic statement, not the monotonous earth-brown and black decoration of the Mexicans nor the jig-saw effect once so popular among American artists.

Poor on Mural Painting

Apropos of his Penn State mural, Poor outlines some of his artistic credo in the August issue of the *Magazine of Art*:

"First, a mural must decorate a wall. Second, it should be a human document with real meaning to the people who use the place. From the architect's and purist's point of view, the first is more important. But there have been occasional instances of great human documents spread upon walls without much regard to the architecture, yet taking a certain grandeur from their contact with building so that even the purists forgive them.

"Moreover, decoration pursued as decoration is apt to be so shallow and limited that an artist bent upon setting his symbols on a wall in paint or carving will probably give an infinitely richer wall than the decorator repeating his patterns.

"Still the ideal remains—the perfect harmony of the two; and for that ideal there must be a close union between architect and painter. For that union to be really fruitful there must be a common understanding of symbols—all communication being by means of symbols. Purely realistic painting is not communication, it is just representation. . . .

"The confusion of symbols in present-day painting—pure realism at one and pure decoration at the other—will be slow in resolving itself into one clear and universal and powerful language. With our society in flux the language can never be set and universal, as was Egyptian, Byzantine or Mayan.

"I think through a union with architecture, working in a common sympathy for and love of materials, more universality can be reached—something that makes sense without plodding realism and so contains the elements of fine decoration."



Arizona Evening: MILFORD ZORNES (California)

Met Recognizes California Watercolorists

ALL THAT CALIFORNIA WATERCOLORISTS lack now is an interesting name for their school of art. One trouble with their wines, too.

This near state of fullness was recently achieved when the Metropolitan Museum announced a new batch of Hearn Fund purchases. Nine of the artists included in the recent Riverside Museum show of West Coast watercolorists were accepted into the Metropolitan. Eight of the paintings—all watercolors—were purchased directly from the Riverside Museum, which had expended \$3,000 to show New York what the Californians are doing in their favorite medium.

The nine California watercolorists honored by the Hearn committee are: Gladys Aller with *Portrait of Helen*; Joan Irving Brandt (Mrs. Rexford Brandt) with *Bear Skin Neck*; Dong Kingman with *A Morning Picture*; Fletcher Martin with *Juliet*; Alexander Nepote with *Church, San Pedro*; George Post with *Mohave Desert*; Pearl Frye Rau with *The Thrown Rider*, and Milford Zornes with *Arizona Evening*.

The current Hearn list, one of the heaviest in recent years, contains also eight oils and four watercolors by non-Californians.

Probably the most interesting single pur-

chase in the whole list is that of two oil paintings, by Irene de Bohus, a young 26-year-old American girl who has spent the past 13 years studying in Europe and whose first one-man show was held early this season at the Ferargil Galleries. Shortly after that exhibit the Metropolitan bought one of her watercolors. Now, enamoured of the watercolor, the Metropolitan has bought directly from the artist her two oils, *The Palm Tree* and *Mexican Boy*. That hangs up a record for young Miss de Bohus.

Only five other artists have had three or more of their works purchased by the Hearn Fund. And not one of these has equalled Miss de Bohus' time record—three purchases compressed within the space of only a few months!

The other oil purchases in the present group are: *Some Place in Georgia* by Arnold Blanch, bought through the Associated American Artists; *Still Life* by Samuel Brecher (his second Hearn purchase), from Hudson D. Walker; *Exiled* by Edith Bry; Jerry Farnsworth's *Annabella*, from the National Academy; Herman Maril's *In the Kitchen*, purchased from Hudson D. Walker; and John Sloan's *The Jitney*, bought from Nat Smolin.

Other watercolors that were bought by the

Hearn Fund at the same session are: *Tiles Need Replacing* by Mary Hoover Aiken (Mrs. Conrad Aiken), purchased from the Walker Galleries; *Vermont Interior* by Bernadine Custer (Mrs. A. E. Sharp), acquired through the Midtown Galleries; *Weather-Beaten* by Evelynd Earle, purchased from the Charles Morgan Gallery; *Grand-Tier Box* by Reginald Marsh, from the Rehn Gallery; and *5 A.M., Elko, Nevada* by Georges Schreiber, purchased from the Associated American Artists.

The only one of the 21 new Hearn to be reproduced in the metropolitan newspapers was *Exiled* by Edith Bry (pronounced Bree; the artist is the wife of Maurice Benjamin of the brokerage firm, Benjamin, Hill & Co.). *Exiled*, reproduced by the *Sun*, the *World-Telegram* and the *Herald Tribune*, shows a dramatic group of Higgins-esque refugees.

As a sequel to the Hearn Fund controversy which has been simmering in the weekly pages of the *New York Times* (see August 1st issue of *ART DIGEST*), the current announcement of purchases hardly meets the criticisms that have been leveled at the Fund's administration. Howard Devree published in the *Times* a list of 46 recognized American artists who have consistently been refused admittance to the Hearn collection. The Metropolitan has removed only two artists from that list by its present, 21-painting purchase. The two are Fletcher Martin and Herman Maril.

Questioning the Met

EMILY GENAUER, forthright critic of the *New York World-Telegram*, was frankly disgusted with the latest batch of Hearn Fund purchases by the Metropolitan Museum (reported elsewhere on this page).

"It must be a great comfort in times like these," wrote Miss Genauer, "to be as imperturbable, as numb, as positively pachydermatous as the Metropolitan Museum of Art. Almost always its announcements of new Hearn Fund purchases of contemporary American art provoke a storm of censure for the arbitrariness, the utter lack of logic, the indiscriminateness of its selections. But the most recent announcements have caused such bitterness that even a publication of as general interest as *The New Yorker* ran a series of articles examining the Metropolitan's curious workings. In local art circles, of course, the subject is an open wound.

"Nothing daunted, the museum today announced its newest batch of acquisitions. Along with an Egyptian bird trap of the 12th century, a 16th century damascened carved dagger, and an Athenian toilet box of the period about 430 B. C., it has just acquired 21 paintings and watercolors by living American painters. Study of the list and a check of it against previously purchased works reveal not the faintest indication that the Metropolitan is aware of the controversy; that, if it is, it cares a hoot, or, worse, that it even knows very much about contemporary American art and artists."

On the whole, Miss Genauer found the 21 purchases guilty of the major crime of being inconsequential: "It isn't as if the pictures are bad; not one of the 21 can be called that. But, with a very few exceptions, they make about as unexciting and inconsequential a lot as you're likely to find anywhere." (The critic listed the Schreiber, Bry, Farnsworth, Marsh, Maril and Zornes as the best).

Miss Genauer could discover "absolutely no logic" to the selections. Then she asked a few embarrassing questions:

"Why should the Metropolitan, faced with a choice of the 60,000 or more pictures exhibited



A Morning Picture: DONG KINGMAN (California)

each year, have picked this particular lot? Why, when dozens of America's most distinguished and best-known painters are not represented at all in its collection, should it buy two oils by a 26-year-old artist who had her first American show last season and had one of her watercolors purchased by the Metropolitan at that time? Irene de Bohus is, to be sure, talented. We said so at the time of her debut. But why should three pictures by her be bought by the museum within one year when Walt Kuhn, Franklin Watkins, Marsden Hartley, Stuart Davis, Joseph de Martini and a raft of others have not yet been honored by the purchase of even a single work?

"What are the standards the Metropolitan employs? What is it trying to do with its contemporary American collection? Is it to be regarded as a cross-section of contemporary trends? (Hardly, when at least three interesting developments are totally ignored: abstraction, social consciousness and surrealism.)

"Is it rather a repository of the best things, chosen with no thought of whether or not they are representative, which the Metropolitan committee of selection has encountered? (In that case the committee owes it to the public to get around more.) Does it exist only to encourage living artists, young and old, by the purchase of their work? (A defensible position for some provincial museum perhaps—hardly for the Metropolitan, which must, like a critic, serve the public first; the artist incidentally.)

"Or does the Metropolitan's section of present-day American art stand as nothing more or less than an expression of the museum's own haphazard, willful and lazy approach to the whole subject?"

Miss Genauer feels that an affirmative answer to her last question would come closest to the truth.

Daytonians Are Grateful

An oil portrait of Mrs. Harrie Gardner Carnell, art patron, by John Christian Johansen, is the latest acquisition of the Dayton Art Institute. The work is a gift of the citizens of Dayton who wished to express their appreciation to Mrs. Carnell for her many benefactions. Donations to the commission ranged from one penny upwards.

Civic Improvement: CHARLES BURCHFIELD. (New York). Awarded 6th Prize in I.B.M. Show



1st September, 1940



Jurors Who Judged the I.B.M. Show at Golden Gate, Left to Right: Roi Partridge, Spencer Macky, Albert Bender, Mrs. Vanderlynn Stow, Mrs. Leonora Wood Armsby, Dorothy Wright Liebes, Thomas J. Watson (not voting), Dr. Grace L. McCann Morley, Timothy Pflueger, Dr. Walter Heil, Dr. Eugen Neuhaus. In the background may be seen Reuben Tam's \$1,000 first prize winner.

Hawaiian Wins I.B.M. Sweepstakes

A RUGGED LANDSCAPE of the hard, choppy floor of a crater by Reuben Tam of Hawaii was awarded the first prize at the Golden Gate—International Business Machines All-American exhibition of 53 paintings from as many states, territories and possessions. For his picture in the San Francisco show the Hawaiian took one-third of the \$3,000 prize purse.

The jury, led by Dr. Grace L. McCann Morley, was made up of the following additional members: Dr. Walter Heil, Roi Partridge, Dorothy Liebes, Albert Bender, E. Spencer Macky, Mrs. Leonora Wood Armsby, Timothy Pflueger, Mrs. Vanderlynn Stow, and Eugen Neuhaus.

Seven cash prizes were awarded by the jury. Zoltan Sepeshy, instructor at the Cranbrook Academy, took the \$750 second prize with his

familiar *Morning Choe* (reproduced in Dec. 1, 1938, *ART DIGEST*). Third prize of \$500 went to George Marinko of Connecticut for his *Connecticut Vale*. The Philadelphia artist, Antonio P. Martino captured fourth prize of \$350 with one of his city-scapes, *Wilde Street, Manayunk*. Karl Mattern's Kansas landscape, a chilly looking view of *Snow in the Corn* won the \$200 fifth prize; Charles Burchfield's *Civic Improvement* took the \$100 sixth prize and the seventh prize of the same amount was awarded to the Cincinnati artist, Meyer Abel, for his *Flowers on Blue Cloth*.

The canvases chosen for cash awards were selected, according to Dr. Morley speaking for the jury, "on the basis of the quality of the painting on the one hand, and on the other, on the artist's success in depicting the art and character of the state or territory." She said she considered the collection a good cross-section of the art of the United States and congratulated Mr. Watson on the uniqueness of the idea and the stand he has taken in bringing art and business closer together.

The West Coast I.B.M. exhibition comprises 53 paintings which were selected by as many local juries and then purchased by the company. At the close of the two World Fairs (New York has a similar I.B.M. show), the 106 artists will receive medals designed by John Flanagan commemorating their participation. The New York awards will be announced next issue.

East Hampton Annual

The annual members' show at Guild Hall in East Hampton, Long Island, presents to visitors of that fashionable corner of the resort world 86 oils and watercolors by 46 artists. On view through the early part of September, the exhibition contains a varied selection of portraits, still lifes and landscape paintings depicting the ocean-fronted land near East Hampton. The show's first prize of \$50 was taken by Valentine Arbogast's *White Petunias*, and the \$25 second prize by Roderick Mead's *Mistral*.



Fall River: FRANCIS CHAPIN*

Vermont Turns Appreciation into Action

By Edwin (Larry) Clark

WITH LOWRY SKIES, near freezing temperature, and the alarms of war and revolution, the 14th summer annual of the Southern Vermont Artists got under way Aug. 24-Sept. 2. What Edward Alden Jewell calls the "Manchester idea" was functioning with perennial freshness. In spite of the elements, about 1,000 from the countryside about Manchester came to see what a hundred native and professional artists had been doing. A Vermont opening is a cross between a county fair and a big urban art show, except that the town cars and the jalopies are about equal. Art in southern Vermont nowadays is no polite matter of looking and murmuring—nor is there a cocktail in sight. Appreciation here is translated into action—for the total purchases on the recent opening day surpassed the \$2,000 of last year.

It would seem that the landscape generally devoted at this time of year to verdure, crops, artists and cows has been further cluttered up by visiting staff members of museums. At the end of the second day, Bernadine Custer, Patsy Santo and Carl Ruggles had been purchased by the Whitney Museum (Mrs. Force appearing in person); Clay Bartlett, Ruggles and Reginald Marsh by the Detroit Art Institute; and Paul Sample, Henry Schnakenberg, Marsh and Francis Chapin by the Brooklyn Museum. A number of these purchases were watercolors, but not all of them. Other museum officials were reported en route, so that this is only a partial report of the militancy of art support in Southern Vermont.

Probably the greatest change which has taken place since the start of this summer series is the general drift from pure landscape to more varied expression. Now the mad turbulence of the present day seems to have made its impression. There is much violence of expression, which Royal Cortissoz has ignored, much of which is as poorly painted, as it is vehement in attack. Satire, social comment and a particularly inept political cartoon are produced in imitative modernistic patterns, which are without the saving amusing grace of Frank Osborne's *Dancers*. But all is far from dour, Felicia Meyer is gay and witty, and Ramsay's hooked fish is delightful.

Among the experimenting younger artists,

Clay Bartlett has progressed from patient trials to a well controlled personal style that is exemplified in *Tropical Blossom*; while Francis Colburn is still mired by his persistent muddy color. To Charles Cagle, these restless painters should turn, for an example of shocking power provoked in his *Interlude*. For all the sheer loveliness of its color and brush work, the *Birthday Party* of John Koch, is too close to Renoir. Several other younger artists, though veterans of the show, excite interest, for Marion Huse has attained a sensitive and original command of her material in *Back Porch*. Rather cheerlessly Robert G. Wilson is solving his problems—definitely he has something to say—and in *Drift Fence*, *Winter* is compelling. Arthur Healy is shaking free from an obvious patternistic style to a more personal approach. Orland Campbell has an interesting head of a *Song Writer*, classical and with a sense of mystery.

In spite and because of the healthy revolt, these young painters are fun, and should be encouraged to even greater zest.

Even the old guard, who so eloquently interpret the grace and serenity of New England, appear inclined to favor figures in their recent landscapes. Schnakenberg, Fahnestock,

Tropical Blossom: CLAY BARTLETT



Horace Brown and Herbert Meyer have peopled their romantic landscapes with figures. Nature is explosive and exciting with Francis Chapin, and Sample provides an evocative version of Vermont during a heavy storm with frightened horses. To Luigi Lucioni, Custer, Aldro Hibbard, Horace Day and Robert Strong Woodward, the old tradition prevails and man has no part in the landscape. Doubtless, the new comer, Dean Fausett, in his vital yet panoramic *Derby View*, agrees with the pure concept of landscape. But these landscapists are so well known and their contributions so typical, that there is no need for comment.

The quite natural American aptitude for watercolor painting—which has been finally recognized by even the colonial minds—is in full flower in Manchester. A gallery is devoted to their display in which variety and a high note of achievement is sustained. The gamut of styles varies from the pearly, almost mystical papers of Carl Ruggles to the stylistic washes of Howard Giles. In subject matter, there are the deeply felt versions of negro life, in the technical perfection of Hilda Belcher, to contrast with the atmospheric papers of the New York water front by Marsh.

In the works of Harriette Miller, Mary Powers and Schnakenberg there is a variety of treatment of flowers and rural vegetation that is both imaginative and sensitive. The gaiety of the country carnival has been put on paper by Francis Chapin, with brilliant effect, and Sample has a surprising genre of winter activity in Central Park. The delicate spidery watercolors of Custer sketch fascinatingly the old capitol of Illinois and Lincoln's home, and with other genre papers of country life furnish a unique Americana.

Art for Advertising

One of the leading and most potent match-makers now at work furthering the budding romance of Industry and Art is Philadelphia's seasoned and progressive N. W. Ayer & Son. Through their efforts Dole pineapple interests drafted top-flight French and American fine artists to paint and draw for an advertising campaign. Likewise, another Ayer client, the De Beers diamond syndicate, has been persuaded to go for its art work to the top ranks of contemporary fine artists. Last year they contributed a distinguished set of drawings to enhance De Beers' ads.

Lending further distinction to De Beers' coming campaign, Ayer commissioned a series of paintings by such headliners as Picasso, Dufy, Derain, Laurencin, Matisse, Lamotte and Dali. Their canvases will this season be reproduced in full color in national magazines. Starting the campaign with a flourish was a one-week exhibition of these oils, held from Aug. 26 to the 31st, at New York's plushy Waldorf-Astoria Hotel.

American Art Week

There has been some confusion in certain sections regarding the date of American Art Week. The American Artists Professional League, sponsors of the event, announce that the date is unchanged, the first week of November, 1 to 7, the same as during the past seven years.

Dr. Morley Heads Directors

Dr. Grace L. McCann Morley of the San Francisco Museum has been reelected for a fourth term as president of the Western Association of Art Museum Directors. Earl Rowland of Stockton was elected vice-president; Donald Bear, newly appointed to Santa Barbara, secretary and treasurer.

*Under title of *Little River*, this picture won the Harris \$500 Prize at 1938 Chicago Annual.

What of France?

"WHAT DOES the future hold for art in France—France, to which men everywhere have looked, these decades and these centuries past, for cultural inspiration and nourishment?"

This timely and pertinent question Edward Alden Jewell posed in a recent issue of the *New York Times*. In speculating on its answer, Jewell pointed out that the era of France's artistic freedom had been ended by Herr Hitler and that on his will depended the direction of France's new art era.

"Could even so patient and enlightened and spleenless a cultural prophet," the *Times* critic asked with quiet-spoken irony toward Hitler, "be expected to view with indifference, let alone approbation, evidence such as he found abhorrent at home? May he not envision a House of French Art, comparable, if not quite equal, to his House of German Art in Munich? Can French art hope to evade the Nazi purge?"

"At the moment," Jewell continues, "there may be glimpsed faint signs of reassurance, as members of the Opéra, the Opéra Comique and the Comédie Française are asked to report back to their posts. Culture, at least on the traditional, the 'accepted' side, resumes in tortured, beaten France. An ominous silence encompasses the arts of contemporary painting and sculpture. We wait, with troubled thoughts, for that silence to be broken."

"And waiting," Jewell concluded, "free America is in a position to appreciate, poignantly and to the full, the difference between art that is controlled—that has been officially 'purged'—and art that knows no interdict."

In Embattled Britain

The Madonnas, angels and sun-flooded landscapes that used to hang in the peace and quiet of London's National Gallery, have been, for more than a year, in hiding. The gallery's walls now bristle with violent paintings of violent times, executed by British artists attached to the Army, Navy and the Royal Air Force. The evacuation of Dunkerque, the smoldering ruins of Nazi bombers, and the activities of troops, ranging from arrivals at front lines to parades in Whitehall, are some of the events covered.

In another wing of the museum nine rooms are hung with modern works. This display, Director Sir Kenneth Clark explained to a *New York Herald Tribune* correspondent, is in keeping with the museum's policy of showing only those exhibits which could be replaced.

Speaking further of museum activities, Sir Kenneth said that "despite the drawbacks of the war, the quiet spell has given a wonderful chance of making new acquisitions, re-framing and restoring paintings. As a result we will be able to unveil one or two priceless additions to our collections at the end of the war. We have already discovered a Botticelli in the process of cleaning."

Chicago Gets \$100,000 Bequest

A bequest of \$100,000 for the specific purpose of establishing a chair, or professorship, in the field of painting or decorative arts has been received by the Art Institute of Chicago from the late Mrs. Mary Morley Sellers of Los Angeles. She also gave the Art Institute a number of art works from her home in Pasadena.

Mrs. Sellers made the bequest in the name of her late husband, Frank Harold Sellers, who was one of the founders of the Chicago Title and Trust Company and a patron of the arts in both Chicago and Pasadena.



Portrait of a Nobleman: TITIAN

Billy Rose Joins Old Master Collector Ranks

THE NUCLEUS of an old master art collection, which, if it becomes sufficiently important will be eventually given to the public, has been acquired by Billy Rose, genius of the entertainment world and producer of the World's Fair attraction, the Aquacade. Three oils—a Titian, a Rubens, and an Ambrosius Holbein—were recently purchased by Rose from E. and A. Silberman Galleries, the *New York Times* reveals.

The three paintings, installed in the Beekman Place residence of Rose and his wife, Eleanor Holm, the swimmer, are the most important in a group of purchases made since last year. The Rubens, a *Portrait of Elizabeth of Bourbon*, painted while the Flemish master was visiting Madrid, was formerly in the collection of a royal family of Europe. An authentication by Dr. William R. Valentiner of the Detroit Museum states that the painting "shows all the brilliancy and freshness of execution typical of the artist's portraits done directly from life and executed entirely by his own hand." Elizabeth of Bourbon was Queen of Spain and first wife of Philip IV.

The Titian painting, a *Portrait of a Nobleman*, is authenticated by William Suida, Dr. Gustav Gluck and others, and is thought to have been done about 1540. The work portrays a man of about 30 years, dressed in a dark cloak and holding a sword in one hand and gloves in the other. The Ambrosius Holbein work is also a portrait, formerly in the Ambras Collection at the Vienna Museum.

It depicts the innocent, appealing face of a young girl, flanked on either side by tall architectural motifs. The artist, elder brother of Hans Holbein the Younger, was the more

sentimental of the two and excelled particularly in children's portraits. Companion portraits of the sitter's brother and sister by the same artist are in the museum at Basle, Switzerland.

When asked if his interest in art is related to the show business, Rose (who has become a gallery-goer recently) told the *Times* reporter: "I work entirely in visual terms. My stage spectacles are entirely visual. Great pictures are the best way of making visual things immortal. Besides, I'm interested in unusual personalities. The great painters had great personalities which they were able to put on canvas. I find them exciting to live with."

More I.B.M. Support

The Canadian National Exhibition opened at Toronto for the 62nd year on August 23 with one of its most comprehensive art surveys. Housed in the Fine Arts Gallery, this year's art exhibition comprises the regular show of contemporary Canadian art; another containing the work of 63 American artists from the Macbeth, Milch, Kraushaar and Grand Central galleries of New York; and two shows assembled by the International Business Machines.

The two I.B.M. exhibitions are "79 Paintings from 79 Countries" which was assembled for the 1939 Golden Gate Exposition and a collection of 10 contemporary paintings from each Canadian Province and Newfoundland assembled and purchased by the company. This show is combined with a display of the company's products.

Robert Macbeth Dies

ROBERT WALKER MACBETH, one of America's greatest art dealers and an untiring champion of native American art, died Aug. 1 at the Orange (N. J.) Memorial Hospital, after a brief illness. He was 56 years old, and his sudden passing was a startling tragedy to the entire art world. The New York *Herald Tribune* expressed this feeling editorially: "It is painful to think of the interests of American art without the constructive collaboration of Robert W. Macbeth. He had an energetic physique, which makes the news of his death all the more shocking."

Since the death of his father, William Macbeth, in 1917, Robert Macbeth had been president of the Macbeth Gallery of New York, founded in 1892 and the pioneer gallery to deal exclusively in American art. The father, who came to the United States from Ireland in 1871, undertook the difficult task of interesting American collectors in native art at a time when Europe was considered the sole source of artistic expression. For a time before the first World War victory seemed won, but when the son took over during the period of strongest internationalism he faced the same old battle and it was only in recent years that American art was accorded an equal hearing. During these years Bob Macbeth was assisted by his cousin, Robert McIntire, business manager of the firm and in whose capable hands directorship now falls.

Robert Macbeth was born in Brooklyn, graduated from Columbia University in 1906, and worked for the American Book Company until he joined his father in the gallery in 1909. He became art critic of the *Christian Science Monitor* and contributed numerous articles to art publications, proving himself a clear thinking and articulate keynoter for the more conservative section of the contemporary art world. His *Art Notes*, published in 1930, was a most convincing and intelligent plea for a return of beauty to art. In 1928 Mr. Macbeth was instrumental in organizing the much needed but now defunct American Art Dealers' Association, serving as its first president.

The addresses of the Macbeth Gallery indicate the northward movement of New York's art center during the past half century. First it was located at 237 Fifth Avenue, then further uptown at 450 Fifth Avenue, and now on 57th Street, today the undisputed art center of the entire world. The Macbeth Gallery through the years has been influential in the formation of many of the finest private and public collections of American art, including the Addison Gallery at Andover, Mass., and numerous others. Winslow Homer was an artistic god to Mr. Macbeth, and in recent years he lectured and did much research on the life and work of this American Old Master. The gallery is agent for the Homer estate.

The editorial in the *Herald Tribune* gives a good idea of Mr. Macbeth's artistic credo: "Robert W. Macbeth was steadfastly 'on the side of the angels.' For him also Stuart, Inness, Homer and their peers were figures to be revered, and, along with them, such men as Thayer and Dewing. And he, again like his father, was for progress so long as it rested upon the fundamental laws of good painting. He was hospitable to 'the eight,' to artists like Henri, Glackens and Luks, and in more recent days he was equally the friend of younger practitioners, like Meyer and Wyeth, Brackman and Corbino. In a period marked by the vogue of that modernism which he detested, his gallery was a sanctuary for those who adhered to true liberalism."

Mr. Macbeth lived in South Orange, N. J., and took an active part in the art and relig-



ROBERT W. MACBETH (1884-1940)

ious affairs of his community. He worked with the Art Center of the Oranges and served for 25 years as superintendent of the Sunday School of St. Andrew's Episcopal Church, South Orange. Living are his widow, Mrs. Phoebe Craig Macbeth; his mother, Mrs. William Macbeth of Brooklyn; a daughter, Miss Phoebe C. Macbeth; and two sons, William 2nd and L. Craig Macbeth.

The Fair Saved Them

The New York Fair was the instrument through which the United States inadvertently became a sanctuary for several important canvases owned by collectors in the late Poland. Brought over to embellish the Polish Pavilion, they missed by a scant 60 days the Nazi invasion that would have impounded them. Titian, Van Dyck, Tintoretto and Ghirlandaio are some of the historically eminent masters represented in this group of exhibits.

Titian's *Aretino*, the New York *Post* reports, "was taken to Poland in 1768. Later it was lost. Prince Czetywytynski rediscovered it and it was identified by Augustus Meyer who recalled the picture as one described in a letter to Aretino in 1541. Meyer had read the letter in his studies of Titian's painting." Another work, Tintoretto's *Woman Taken in Adultery*, was originally taken to Warsaw from Russia and had been exhibited in Paris and London. Its Polish owner at one time declined an offer to exchange it for one of the Kaiser Friedrich Museum's Rubens and a sum of money.

The canvases are under the jurisdiction of the custodians of the Polish Pavilion.

Every 10 Days

Is it possible for an artist to paint pictures priced at between \$100 and \$200 and make a living. According to Julian Garnsey, quoted in the *Picture and Gift Journal*, it is not.

The cost of living for a married artist with one child is set by Mr. Garnsey at between \$3,000 to \$5,000. In order to earn \$3,000, an artist, making his sales through a dealer, must paint 30 pictures at \$150. The dealer's 33 1-3% commission takes \$50 off each painting. Assuming that the artist works 50 weeks out of the year's 52, this means that he must deliver to his dealer a finished painting every 10 days. Can any artist create at that withering pace?

[Ed.: Mr. Garnsey proves his point but weakens his argument by setting the cost of living too high. Such luxury would kill the average artist.]

Henry R. Poore

FROM THE RANKS of America's distinguished older generation of artists, Death, on Aug. 15, drew Henry Rankin Poore. Eighty-one years old, the noted painter and author succumbed in his Orange, N. J., home after a long illness.

Mr. Poore was born in Newark, in 1859, the son of a prominent clergyman. After a boyhood in California, he returned East and enrolled in the University of Pennsylvania, graduating in 1883. The Pennsylvania Academy next attracted him, and he later continued his art studies at the National Academy in New York, and in Paris, where he studied under Luminais and Bougereau. The last scene of his student activities was London. While there, he became deeply interested in fox hunting, a phase of sport that he continued to paint in Virginia after his return to America. His records of horses and hounds became well known, and on them was based the early success of his career. Through such canvases as *Old Burgundy*, *A Meet in Old Virginia*, *A Hunter's Reverie* and *The End of a Good Morning*, Poore's name spread to a national audience.

Portraiture also absorbed part of Mr. Poore's attention, and as one of the founders of the artists' summer colony at Old Lyme, Conn., he turned, too, to the painting of New England landscape. His ability to catch the flavor and spirit of landscape added greatly to the effectiveness of his sporting and hunting scenes. For a while the Pueblo Indians of New Mexico were his favored subject.

Prizes from American and South American exhibitions and purchases by private collectors and by museums graphically describe his international reputation as a painter. His books, among them *Pictorial Composition*, *Conception of Art*, *Art Principles in Practice* and *Art's Place in Education*, were widely circulated. In all of them he stood firmly as an uncompromising opponent of modernism.

Mr. Poore was a member of the Salmagundi, Lotos and National Arts clubs of New York, the Art Club of Philadelphia, the American Artists Professional League, the Art Center of Orange and the New England Society.

Surviving are his widow, the former Katherine Stevens, and a brother.

No Lenin This Time

Diego Rivera's large "Art in Auction" mural at the San Francisco Fair represents a need for the union of the Americas, North and South, writes a San Francisco *Chronicle* reporter who attended a preview of the work.

"The design balances the old pyramids of Mexico against the streamlined skyscraper cities of the United States," he says. "Likewise the legendary serpent of Indian mythology is contrasted with a sinuous conveyor belt. In the center is the dominant figure, half machine, half Aztec—symbolizing the great technological achievements of 20th century America and the Goddess of Life who represents the vigor and fertility of Mexican civilization."

Other things the thousand-square-foot mural includes: scenes from Chaplin's movie *The Dictator*, and from *Confessions of a Nazi Spy*; also heads of many American historical figures such as Lincoln, Washington, Edison, Ford, Fulton, Morse, John Brown, Jefferson and Albert Ryder. No head of Lenin this time.

Coming at the Modern

ANNOUNCEMENT of exhibitions for the coming season at the Museum of Modern Art reveals a varied program involving the arts of a Brazilian painter, an American architect, a movie producer, and the American Indian.

Following the close of the current Mexican show, September 30, the museum opens on Oct. 9 a one-man show by Candido Portinari, who is being currently honored at the Detroit Museum and the Riverside Museum, New York. This show will comprise the Detroit exhibits, not those from the Riverside Museum. Selections from the museum's permanent collection of sculpture will be put on view at the same time, and selections from the permanent painting collection will be placed on special exhibition on Oct. 19.

The first big show of the season will be a long-postponed exhibition, "Two Great Americans," which will honor the achievements of Frank Lloyd Wright and David Wark Griffith. Originally this show was to include a third "great American"—Alfred Steiglitz, who is, however, in ill health now. The two-man show will emphasize Wright's architectural innovations in the fields of housing, commercial and residential architecture and his philosophy. The work representing Griffith will present him as "one who has made the greatest single contribution to the motion picture," who "almost single-handed transformed a minor medium of entertainment into a powerful and original instrument of expression."

The "biggest ever" exhibition of the Art of the American Indian is scheduled as the main winter attraction at the Modern. Organized by the Indian Arts and Crafts Board, U. S. Dept. of Interior, the show will present contemporary Indian work against a background of its ancient traditions.

The Spring billing is entitled, "Since 1930," being a critical recapitulation of changes and things new in the various fields of art generally covered by this busy museum.

The Artists' Gallery to Reopen

The Artists' Gallery of New York will mark its official reopening in its new 13th Street quarters (formerly occupied by the Downtown Gallery) with a show of portrait canvases by artists associated with the gallery. Opening on Sept. 24 and continuing through Oct. 15, the exhibition will be composed of portraits painted by Eugenia Baizerman, Saul Baizerman, Maurice Becker, Hans Boehler, Ben Binn, Ben-Zion, Feiga Blumberg, Louis Donato, Theodore Eron, Adolph Gottlieb, Walter Houmère, Earl Kerkam, Bernard O'Hara, James Lechay, Hermine Loughney, Gus Mager, Maximilian Mopp, Arthur Silz, Joseph Solomon, Laura Steig, Lilly Steiner, James Sterling, Jennings Tofel and Nicholas Vasilieff.

A non-profit organization, the Artists' Gallery charges no admission, exacts no exhibiting fee from artists and charges no commission on sales. It is supported solely by voluntary contributions.

File and Forget*

The Metropolitan Museum announces that one of its recent acquisitions in the Egyptian Department is a fairly well preserved Egyptian bird trap. The snare is made up of a bent bow which holds two nets that spring together jaw-like when the tension of the cords is released by the hapless bird. Quail and other wild fowl, including the dodo, were captured in pre-Cleopatra days by this gadget.

*Apologies to P.M.



Sailors and Floozies: PAUL CADMUS

"A Good Recruiting Poster," Claims Cadmus

THE CONTEMPORARY AMERICAN ARTIST most widely known in Navy circles is Paul Cadmus. His fame among the admirals rests not upon admiration but upon something strongly akin to dislike generated by his canvases, several of which have drawn official fire because they picture too realistically some of the sailors' earthy shore-leave pastimes.

Recently Cadmus' *Sailors and Floozies*, a work amply living up to every connotation of its title, was removed from San Francisco's Golden Gate Exposition by Dr. Walter Heil, the Fair's art exhibition director, when he heard rumors of Navy dissatisfaction. Dr. Heil, as reported in *Time*, explained: "There's too much smell about it. It's not a masterpiece."

The immediate result was a loud press campaign which terminated when Dr. Heil's superior, Architect Timothy L. Pflueger, ordered the canvas rehung, explaining that "we have been unable to verify reports that the Navy objected."

The Navy, through an aide to Admiral Ar-

thur Hepburn, commented: "What fools we'd be. We've learned from earlier foolish Navy squawks against other Cadmus paintings. It does us no good and merely gives the artist publicity." Cadmus, summing quietly in New York, retorted: "I don't think it libels the Navy. Nobody expects or wants the Navy to be made up of Lord Fauntleroy and Galahads. I think the picture portrays an enjoyable side of Navy life. I think it would make a good recruiting poster. I will raise my prices."

Cadmus and the Navy made their first publicity-producing contact six years ago when his painting, *The Fleet's In*, was shown in a W.P.A. show in Washington's Corcoran Gallery. At that time the offending work came from the wall after the late Admiral Hugh Rodman let fly this blast: "It represents a most disgraceful, sordid, disreputable drunken brawl wherein apparently a number of enlisted men are consorting with a party of street walkers. . . . This is an insult."

Guggenheim Data

APPLICATIONS for the coveted Guggenheim Fellowships in art must be filed on or before October 15 by those wishing to be included in the 1941 group. The final selection will be made and announced next March.

The fellowships, open to citizens (and non-citizens who are permanent U. S. residents), carry a stipend of around \$2,500. They are open to men and women between the ages of 25 and 40, irrespective of race, creed or color. The fellowships are intended for persons "of high intellectual and personal qualifications who have already demonstrated unusual capacity for productive scholarship or unusual creative ability in the fine arts." Candidates must present definite plans for their proposed study and the Foundation will determine the value and practicability of the projects presented.

The committee of selection is composed of Dr. Frank Aydelotte, Dr. Marjorie Nicolson, Dr. Limus Pauling, Dr. Florence R. Sabin and Dr. Edwin Bidwell Wilson. This group is advised, on applications from artists, by an advisory committee comprising: Charles Burchfield, James Earle Fraser, Boardman Robinson, and Mahonri Young.

Here's where to apply for a prospectus and application blank: Henry Allen Moe, Sec., John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York City.

"Collectors" Grow

COLLECTORS OF AMERICAN ART, with headquarters at 38 West 57th Street in New York, report steady progress in their campaign to promote nationwide desire for art ownership, the membership being almost double that of August last year. In the belief that ownership of one work of art leads to desire to own more, this organization annually distributes a print, a painting or a piece of sculpture to each member at Christmas.

Oils, watercolors, sculpture and complete issues of prints are purchased with the collective membership dues, and the December distribution carries these works into almost every state. All the organizational work is done voluntarily, and Field Secretaries in many states work in their communities to spread the movement. The organization is basically a revival of the American Art Union of the last century, which had a national membership of 18,960 in 1849 and did so much to arouse art ownership in that earlier day.

Emily A. Francis, president, announces that "Collectors," now in its fourth year, has arranged with Philip Kappel, eminent etcher of marine subjects, to acquire the complete edition of one of his works for distribution to members next December. Literature and membership application forms may be obtained from Herbert B. Tschudy, Secretary, 38 West 57th Street. Membership is \$5.



Thunder Storm: ANDREW WINTER

Winter Wins Buck Hill Purchase Award

NESTLED in the picturesque, heavily wooded Pocono Mountains in Pennsylvania is Buck Hill Falls. The home of a beautiful resort inn and of sporting facilities of every type, the town regularly makes the art pages of outside publications through the activities of the local Buck Hill Art Association, which, in addition to sponsoring an annual Purchase Prize Exhibition, is an active force in maintaining art interest in the community.

This year's Purchase Prize Exhibition, a large show of oils dominated by works in the conservative vein, is now on view. Announcement has just been made by Clifford R. Gillam, president of the Association, that the show's purchase award was voted to Andrew Winter's *Thunder Storm* a relatively small composition imbued with an atmospheric strength of considerable proportions.

A lighthouse rooted in a rocky prominence juts from the base to the top of the composition, silhouetted against a storm-lit sky of massed clouds. Suffusing the canvas is an eerie luminosity that filters down from a shrouded sun. It is solidly painted and stems from an absorbing interest in weather which the artist acquired through years at sea.

Along with the announcement of the prize award, the Association reported the election of Alexander J. Wall, Jr., as vice-president, replacing Frederick D. Trismen, who has been added to the Board of Managers. Other members of the board, all recently re-elected, are Elizabeth B. Gale, Marie C. Jenkins, Elizabeth C. Story, N. Robert Montgomery and Edward C. Wilson. Gertrude Atkinson remains as secretary and treasurer, and Clifford R. Gilman continues as president.

That Dash of Blarney

THE DUBLIN PERIOD in Gilbert Stuart's art career is receiving more notice these days with the coming to light of many of his Irish portraits. One of the latest to arrive in America is the portrait of *Edward Loftus*, which has been presented to the John Herron Art Institute by the Friends of Art of Indianapolis.

Stuart spent five years in Dublin, from 1787-92, but since so little is known of his work and activities there, the Stuart biographers usually compress the Irish visit with Stuart's London stay, calling it the "London-Dublin period."

In spite of Dunlap's unconfirmed tale about Stuart being thrown into a debtor's prison on his arrival in Dublin (and painting his way out of it), the Colonial American was apparently well received by the Irish who wanted to claim him for themselves. He mixed with the aristocracy, loved their conviviality, and painted with energy. The gaiety of the place and its remoteness from down-the-nose scrutiny of the Royal Academy in London imparted an unusual spontaneity and wit to these paintings.

This quality is present in the new Indianapolis acquisition which depicts a young Irish aristocrat painted, states the museum's *Bul-*

letin, "with that same suggestion of social position and inherited graces of the fellow countrymen that we meet throughout Gilbert Stuart's Irish period."

Bauhaus at Mills College

More than 75 students, a banner enrollment, worked under Moholy-Nagy at Mills College this Summer during the visiting session of his School of Design from Chicago. The entire northern end of Mills campus was turned over to the Moholy-Nagy school, with workshops in six departments as well as out-of-doors. Students, gleaned from 16 states, received instruction in basic Bauhaus principles and demonstrated those principles in paper, wood, metal, sculpture, photography, weaving, drawing and color.

The School of Design has now returned to its headquarters at 247 East Ontario Street, Chicago, for its Fall session.

Helen Appleton Read Lectures

Helen Appleton Read, noted critic and lecturer, is currently presenting talks on art at the New York World's Fair every day except Sunday and Monday at the America at Home exhibition. Mrs. Read's talk serves as an illustrated guide to the most interesting art features at the Fair. Talks are given at 3:30.

Boston Acquires Ralph Earl Portrait

THOUGH THE BOSTON MUSEUM, as might logically be expected, possesses an extensive collection of the canvases of Copley and Stuart, it was not until recently that it acquired a work by their New England contemporary, Ralph Earl. Though published for the first time in the Museum's current *Bulletin*, the purchase was made last January, at which time the Ellen Kellerman Gardner Fund was tapped to buy Earl's *Huldah Bradley*, a 44 by 32 inch portrait, oil on canvas, signed and dated: *R. Earl Pinxt. 1794*.

Chronologically, Earl filled in the gap between Copley's departure for England in 1774 and Stuart's arrival in Boston in 1805. Born in Worcester County, Mass., he was rooted so deeply in early New England simplicity that even formal training under the accomplished Benjamin West in London failed to add fluidity and polish to his style. He did, however, acquire a technique superior to that of typical itinerant painters and, on his return to this country, established a profitable portrait business.

Earl portrayed the subject of the new Boston picture seated in the open air under a sunset sky. Compositionally it is a simple pyramidal mass. It is in the background of this work that Earl displayed striking individuality. Instead of using, as was customary in that period, a conventional background device, he painted in the actual landscape setting associated with the subject—in this case the section of the Bradley estate that sloped down to the shores of Long Island Sound near Fairfield, Conn.

B. N. Parker, writing in the Boston Museum's *Bulletin*, points out that "small views such as these, together with the two full-sized landscapes attributed to Earl... justify the contention that Ralph Earl was New England's first landscape painter of note."

Bronzes for Britain

Sally Ryan, 24-year-old sculptor who is a granddaughter of Thomas Fortune Ryan, has offered to do a bronze portrait of the first person to contribute \$2,000 to the British War Relief Fund. The young New York artist has already donated one of her bronzes to the cause.

Portrait of Huldah Bradley: RALPH EARL (1751-1801). Acquired by Boston Museum



The Art Digest

Survey of Today

TO GIVE ITS COMMUNITY a compact survey of the present state of American and European painting, the Portland Art Museum of Oregon has organized a show of 60 canvases by modern artists. Borrowed from New York dealers, all are typical and many are important examples of the work of these artists, who have no common denominator other than that they are contemporaneous. Tying their highly divergent styles and techniques into a harmonious theme-show was accomplished by limiting the exhibition to figure paintings.

The show's scope may be gleaned from the list of exhibitors, which includes self-taught, primitive John Kane; suave, witty Raoul Dufy; feminine Marie Laurencin and forthright Marsden Hartley. Joseph Hirsch's anti-war satire, *Hero*, which has been seen in Whitney shows, is also present, acting as a contrast to such more tranquil works as Kuniyoshi's *Lay Figure* (ART DICEST, Nov. 1, 1939), George Grosz' *Remembering*, Modigliani's *Nude*, Picasso's *Woman with a Bouquet* and Rouault's *The Dancer*. Carrying a complementary satirical note are the three Jack Levine works, *The Syndicate*, *Neighborhood Physician* and *Street Scene No. 1*.

Realizing that many of the museum's audience would be indifferent or even hostile to some of the more unconventional canvases, Director Robert Tyler Davis pleaded in the show's catalogue for a "sympathetic, or at least tolerant attitude toward unfamiliar things." He pointed up his admonishment with the words of a collector who explained to a viewer of his pictures that "the picture is in a completely defenseless position. It can't choose the ones who are to look at it. Yet it has one recourse which is deadly efficient. It can hide its beauty from those who are unworthy of seeing it."

The exhibition remains on view through Sept. 15.

Portuguese Primitives

To lend a note of culture to its 800th birthday celebration, Portugal recently organized at the Lisbon Academy of Beaux-Arts an exhibition of 319 works by Portuguese primitive masters of the 15th and 16th centuries. The paintings, culled by Academy scouts from the churches and monasteries of remote villages, brought to light the existence of a heretofore unpublicized primitive school of considerable importance.

The exhibition demonstrated, according to *Time's* review, that "Portugal, during its peak century-and-a-half, had been almost as good at painting as it was at exploring. Connoisseurs found these primitives strongly influenced by the Flemish school founded about 1410 by famed Painter Hubert van Eyck. Some of the early Portuguese masters, like Nuno Gonçalves and Cristóvão de Figueiredo, were subtle portraitists who could have swapped paint brushes and palettes with all but the best of the Flemish painters. But the Portuguese types portrayed, the thinner paint on the canvases, the gentler, sun-warmed treatment of crucifixions, decapitations and flayings, gave Portugal's school a flavor all its own."

Ivins Named Counselor

Expressing appreciation for the services of William M. Ivins, Jr., curator of the prints, the Metropolitan Museum recently appointed Mr. Ivins Counselor of the Museum, a position he will hold in addition to that of curator. In the interim between Mr. Winlock's resignation and Mr. Taylor's appointment as director, Mr. Ivins served as Acting Director.



Adagio: VINCENT GLINSKY

Sculptors Guild Show

FOR THE FIRST TIME this season, the guest exhibition at the American Art Today Pavilion at the New York Fair is providing visitors with a special display of sculpture. The show, made up of 85 pieces, represents the work of practically all the members of the progressive Sculptor's Guild, which, in 1938 and 1939, sponsored extremely successful outdoor exhibitions in New York City.

During the course of the Guild show, which runs through Sept. 22, the exhibitors are conducting intensive activities designed to dramatize their art and to awaken in visitors a heightened appreciation for the important rôle it plays in America's cultural development. Daily demonstrations by famous sculptors and open forums are among the vehicles used to achieve this objective.

Emily Genauer wrote in the *World-Telegram* that though there were in this show "no new departures, and . . . no such new wave of inventiveness as came to a head a couple of years ago, when Heald and a few others began to do most effective and original work in group sculpture," the exhibition is, nevertheless, one deserving of wide attention.

"What is on view," she said, "is at once deeply appealing and satisfying. From the terrifically powerful granite *Head* by José de Creeft, to Louis Slobodkin's gay little *Sailors' Music*; from Maldarelli's austere architectural but quite unemotional *Monument*, to Herbert Ferber's tense and provocative arrangement of attenuated forms, the wood sculpture called *Protector*; from Lu Duble's weird and striking *Bride of Kukulcan*, to Polynotes Vagis' tender and terrifying study of a woman protecting her child from an air raid, the majority of the works on view are solidly grounded in sound sculptural principle, lean not at all for interest on sweetness or obviousness of subject, and speak volumes of the health of American sculpture and the earnestness of its creators."

Edward Alden Jewell of the *Times* found a number of exhibits that, for him, merited

grouping under the heading, "of outstanding quality." Included were José de Creeft's *Head* and *The Little Princess*, Chaim Gross' *Tumblers*, Maldarelli's *Monument to Man and Woman*, Marion Walton's *Dream of Escape* and *Head of a Man*, Vincent Glinsky's *Adagio*, Franc Epping's *Riverwoman*, Nat Werner's *The Boy David* and Louise Cross's *Andante*. Jewell also commended the "genuine feeling" in Herbert Ferber's *Protector*, and described as "highly meritorious" the *Woman With Peacock* by Enrico Glizenstein, *Negro* by Minna Harkavy ("one of the best heads she has shown"), *Maurice Evans as King Richard II* by Richmond Barthé, and *Three Girls* by Milton Heald.

About John Hovannes' *Peace Offer*, which Jewell described as "arresting," the *Times* critic wrote that "light proves a prime protagonist in the matter of modeling for the eye of the spectator. Forms pile up in relief and the dead-white rococo agitation is flame-like in its restless movement." In contrast, Jewell mentioned Hugo Robus' severely stylized *Despair* and Adolf Wolff's decoratively abstract *Flash*. He also made note of the works in which color was used: Trajan's *Bowery Madonna*, Slobodkin's *Sailors' Music*, Margaret Kane's *Feline* and Eugenie Gershoy's *Draped Nudes*.

The Guild sculptors in the show, in addition to those mentioned above, are Simone B. Boas, Sonia Gordon Brown, Harold Cash, Albino Cavallito, Cornelia Chapin, Robert Cronbach, Richard Davis, Jean De Marco, Clara Fasano, Hy Freilicher, Maruin Clickman, Aaron J. Goodelman, Dorothea Greenbaum, Genevieve Hamlin, Milton Horn, Paul Hyun, Nathaniel Kaz, Berta Margoulies, Dina Melicov, David Michnick, Ward Montague, Frances Mallory Morgan, Charles Rudy, Helene Sardaean, Concetta Scaravaglione, Caesar Stea, Anita Weschler, Warren Wheelock and Arnold Geissbuhler.

They Knew What They Liked

Again this year the large and sweetly sentimental portrait of *Master Simpson* by Arthur William Devis has won the public's popularity poll at the New York Fair's Masterpieces of Art show. George Britt of the New York *World-Telegram*, noting that the public knows what it likes, and that it had passed over the greatest names in art history, writes that the honor would be startling to the artist, who lived from 1763 to 1822, and was praised by Sir Joshua Reynolds, but otherwise rather pointedly neglected during his life.

"You can't even find him in the current *Encyclopaedia Britannica*, nor in two other encyclopaedias in this newspaper's library. However, Devis enjoys a select following, and the anonymous lender of this painting values it at \$25,000."

Following *Master Simpson* (reproduced in the April 15 issue of THE ART DICEST), the next most popular painting is Renoir's gay *Luncheon of the Boating Party*. The two most popular painters are Rembrandt and Renoir. As reported in last issue, Golden Gate Fair visitors prefer El Greco's *Penitent St. Peter* by a large majority.

Cumming Wins Albany Post

The Albany Institute of History and Art, of which John Davis Hatch, Jr., is the newly appointed director, announces that, beginning Oct. 1, George B. Cumming will be in charge of the Institute's educational activities. Cumming was formerly head of the art department of South Kent School in Connecticut and has just completed two years of graduate study in Harvard's Department of Fine Arts.



Addie—Woman in Black: THOMAS EAKINS (Oil)
An Understanding Portrait of a Childhood Friend

Eakins Enters the Chicago Institute—Twice

TWO PAINTINGS, an oil and a watercolor, by Thomas Eakins, have been acquired by the Art Institute of Chicago through the Babcock Galleries of New York. Both works, the oil, *Addie—Woman in Black*, and the watercolor, *The Zither Player*, were exhibited in the combined Eakins show at the Babcock and Kleemann galleries last season in New York City.

Of the watercolor, a painting in which one of Eakins' best friends, Max Schmidt, is shown strumming over the strings while another friend, William Sartain, listens attentively, the Art Institute *Bulletin* announcement by Frederick A. Sweet, says: "*The Zither Player* represents the height of Eakins' achievement in the watercolor medium, not only in technical mastery but also as a penetrating psychological study of the two friends." Though executed in the meticulous manner of the artist, whose prime interest lay in oil painting, Eakins' "simple handling of the background relieves any feeling of fussiness or diffusion of emphasis."

The oil painting, acquired as a gift from the Friends of American Art, depicts Miss Mary Adeline Williams, a childhood friend of Mr. and Mrs. Eakins who, from 1900, lived with them in their Philadelphia home. The painting is not dated, but it is known to have been done in 1899, the year before Eakins' other portrait of Miss Williams, which now hangs in the Philadelphia Museum.

Writes Mr. Sweet: "In spite of the fact that Eakins demanded long hours of posing from his sitters with whom he was exacting

sometimes to the point of exasperation, there is never a feeling of artificiality about his portraits. His two fundamental interests—scientific study of anatomy and deep-rooted love of human character—result in penetrating and lifelike representations which need no decorative accessories nor impressive surroundings to bring them out."

Eakins, unappreciated during his lifetime, is now recognized as one of America's masters of the late 19th century; he is one of only three Americans to enter the Louvre.

The Zither Player:
THOMAS EAKINS (Watercolor)



Parker to Head A.F.A.

THOMAS C. PARKER, former Deputy Director of the W.P.A. Art Project in Washington, has resigned his post with the government to become director of the American Federation of Arts. As assistant to Holger Cahill, in his former post, Parker is well known throughout the country as an art administrator of unusual ability and mobility, and possessing valuable knowledge of art conditions from Maine to California.

A native of Virginia and a graduate of its university, Parker, who is 35 years old, was director of the Richmond Academy of Arts for three years before joining the staff of the W.P.A. He was a member of the governor's advisory committee in planning the creation of the now exceedingly active Virginia Museum of Fine Arts. Parker has been with the Art Project since its organization in the summer of 1935 when he was named as assistant to Cahill. Two years ago he was elevated to the position of Deputy Director, and during the summer of last year he was sole director of the project, while Cahill directed the contemporary American art show at the New York World's Fair.

The American Federation of Arts, organized in 1909 in Washington at a convention of museum officials and distinguished citizens, has a membership now of more than 500 chapters representing thousands of artists and art lovers. Under several grants from the Carnegie, Russell Sage and other endowment foundations, it has pioneered in art education activities, has fostered art legislation, exhibitions and publications. The Federation also publishes the monthly periodical, *Magazine of Art*, edited by F. A. Whiting, Jr.

Shaker Art Displayed

The famous collection of Shaker art and craftwork assembled by Mr. and Mrs. Edward Deming Andrews has been lent to the Berkshire Museum in Pittsfield, Mass., for exhibition through September. Composed of simple and beautiful furniture, basketry and everyday utensils, the display illustrates how this early American sect found functionalism the shortest route to beauty.

The Shakers, says the New York *Herald Tribune*, "were a communistic society, working together for the glory of God and the common good. Their products . . . were not destined for commercial markets but for community use, with the result that high standards of workmanship were evolved and maintained. Every object from a Shaker workshop, whether a clothespin or a chest of drawers, was made as 'perfect' as humanly possible, so that it might 'perfectly answer the purpose for which it was designed.' Close to the medieval ideal was their belief that order is the creation of beauty, and 'that which has in itself the highest use possesses the greatest beauty.'"

Union Artists Convene in Chicago

The 40 local bulletins published by and for members of the United Office and Professional Workers of America (C.I.O.) have been entered in a contest as part of the organization's program for its annual convention, being held in Chicago from Aug. 31 to Sept. 6. Rockwell Kent, president of Local 60, United American Artists, (an affiliate union), has made a woodcut which will be given to the local having the best exhibit. Harold Ambellan, known for his decorative reliefs, has executed a bronze plaque of Heywood Brown, which will be given as top prize in the publication contest.

To Decorate Liners

AS THE BASE of business and government patronage of American art broadens, more and more murals and sculptured relief panels are going down to the sea in ships—new luxury liners like the *S.S. America* and trim, compact passenger-cargo vessels of the C-3 type which will eventually join the President Lines in round-the-world service. Along this line the Section of Fine Arts has just announced the commissions given to artists to decorate three ships of the latter class now building: the *S.S. President Garfield*, *S.S. President Adams* and *S.S. President Van Buren*.

The artists and the specific commissions on which they will work are: Esther Bruton, Philip Guston and Tom Dietrich (hall overmantels); R. Phillips Sanderson and Jean Swiggett (hall spandrels); Edmund J. Lewandowski and James L. McCreery (library panels); Maxine Seelbinder, Cleveland Bissell and Philip Guston (bar panels); Henry Simon and Musa McKim (dining room panels).

These painters and sculptors were among the 462 that competed in the open anonymous competition for commissions to decorate three earlier Maritime Commission vessels of the President class. Though they did not then win prizes, their designs were included in the group of distinguished runners-up who were asked to submit new designs for three following vessels. From this new group of designs, those of the above artists were chosen as best by a jury comprised of George Harding (chairman), Kindred McLeary and William F. Schorn. Harding is mural instructor at the Pennsylvania Academy; McLeary teaches at the Carnegie Institute; and Schorn is styling chief of the Maritime Commission.

The Nuptial Test

Chaim Gross, who was installed in a fence-enclosed area at the New York World's Fair art building and assigned to hack a work of art out of a huge trunk of wood before the eyes of the populace, has finished his commission, but is a bit worse the wear for it.

"I would look them over," he told a *Herald Tribune* reporter who was curious about how the public acted. "If they looked intelligent I would answer their questions, but if not I would keep on working." The finished statue, *Ballerina*, has abnormally large thighs and an unusually thin waist, partly as an expression of the wood and partly to enhance the design. This squat appearance evoked a good deal of comment from bystanders.

"One woman," reports the *Herald Tribune*, "asked scornfully if the artist would marry a girl with such legs. Gross retorted he would if he could find one. Several persons inquired whether Gross had ever seen a girl like *Ballerina*. His usual was: 'Look around. You'll see them all around you. This would halt the questioning while they looked around, and Mr. Gross could go on with his work undisturbed.'"

More Drawings for Mills

Mills College Art Gallery, California, which has already one of the nation's important drawing collections, has been enriched recently by gifts of several important drawings. Conger Goodyear, impressed by the Mills exhibitions on a recent West Coast visit, presented works from his collection by Maillol, Pascin, Laura Knight, Orpen and Ricketts. Oscar Salzer of Los Angeles gave the gallery an ornamental design by Perino del Vega, friend of Raphael.



*Neptune Driving His Chariot: ANDRE DURENCEAU
A Twenty-foot Mural Decorating the Grand Ballroom of the "America"*

Nineteen Artists Decorate New S.S. America

THE NEW *S.S. America*, pride of the nation's mercantile marine, whose interior is done in the modern style with emphasis upon bleached wood and metal trim, contains paintings and sculpture by 19 American artists. A team of well known architects, Higgins and Eggers, assisted (for the feminine slant) by the New York women decorators, Smyth, Ruquart & Marckwald, planned the ship's decor, which is distinguished for its restraint in a field that has been undistinguished for too much lush opulence.

The close collaboration between the two decorating firms and the artists has resulted in a unified scheme that serves as a representative example of the "contemporary American style" of decoration. Into this scheme the murals and sculptured decorations fit snugly, content to allow the ensemble to be more expressive than any of the parts. Hand in hand with the productions of the painters are the intelligently selected wall materials that probably more than anything else express the spirit of American enterprise.

Murals are in nearly all of the public rooms and in many cabins. Pierre Bourdelle, whose *New York Skyline* adorns the dining room foyer, did 19 panels for the main dining room; a large decorative painting of *White Ibises in the Everglades* by Charles Baskerville decorates the principle lounge.

In the spacious writing room Griffith Bailly Coale has depicted the history of ships, beginning with the crude raft of prehistoric man to the latest luxury liners of today. In the grand ballroom, just over the musicians' platform, is a gay sweeping interpretation of Neptune riding his chariot o'er the waves by Andre Durenceau; the smoking room has that delight of delights to ocean voyagers, a decorative marine map, done by a noted cartographer, Barry Faulkner. The ceiling of the cocktail lounge is decorated by a well known *New Yorker* artist, Constantin Alajalov, and contains more than 300 figures illustrating the urbane life at sea.

Not all the decorations are paintings. The sculptors, notably Austin Purves, Jr., and Paul Manship, have contributed their talents, the latter with four groups which served as models for *Morning, Day, Evening and Night* at the lagoon of the World's Fair. These are installed in the principal lounge, while on the

curved stairway walls between decks, Zodiac signs in bright polished aluminum, are from designs by Purves.

Among the other paintings and sculpture aboard the ship are five murals of flowers and fruits by Allyn Cox; views of the Spanish Southwest by Fremont F. Ellis; a harbor scene by Howard B. French; decorations for the children's playrooms by Charles B. Gilbert; murals inspired by state flowers and historical buildings by C. John Marsman; stylized skylines of principal cities by Hildreth Meire; a salute to Columbus' sea venture by Glenn Moore Shaw; and children's room decorations by Thomas Skinner and Allen Townsend Terrell. There are even a series of champion dog portraits to inspire the inmates of the ship's kennels located on the top deck. These are by S. Edwin Megargee, noted animal painter.

Edwin Alden Jewell, the *Times* art critic, who follows marine decor with exceptional interest, wrote of the new liner with enthusiasm. "Altogether admirable is the restraint," he said, "that, with respect to decoration, has obtained virtually throughout the ship. For this, with so much bad precedent at hand, one might well have been not prepared. Much of the decoration, true enough, is on the conventional rather than the adventurous or creative side . . . At the same time, only here and there in the ship do the decorative notes appear overdone or out of key."

At least, Jewell points out, the *America* is still a ship and not, as are many earlier luxury liners, "a hotel on keels."

To Aid Refugee Artists

Artists of all types—painters, musicians, dramatists, architects and sculptors—who are fleeing Europe for the United States and have no immediate prospect of shelter and livelihood here will find a welcome at the National Arts Club in New York. This organization is now raising a fund of \$20,000 to carry on the work. Persons who wish to help the worthy rescue work should address their contribution to the National Arts Club Refugee Fund, National Arts Club, Gramercy Square, New York City.



Winter Landscape: HENDRIK AVERCAMP

When Avercamp Painted a Free Holland

THE ARTISTS of Holland's famed 17th century left behind a vivid record of a life that, for its freedom and its untrammelled ways, will certainly not be pictured by present-day Dutch painters. One aspect of the old days is the subject of a figured *Winter Landscape*, by Hendrik Avercamp, which has lately been added to the permanent collection of the City Art Museum of St. Louis. Despite its mere 13½ by 20 inch size, the canvas conveys a powerful impression of tremendous distance and expansiveness, with casually placed figures weaving a design far back along the frozen canal to the horizon. The hazy winter sky and snow-laden country in the distance is rendered in opalescent pearly tones.

Avercamp, born in Amsterdam in 1585, was,

it is believed, a pupil of Gillis van Coninxloo, a landscape painter then famous, now forgotten. After completing his studies he joined his family, which had moved from Amsterdam some years earlier, at Kampen, a picturesque town on the opposite side of the Zuyder Zee. There he painted the people, without injecting philosophical or social content, at their simple tasks and pastimes. He died sometime after 1663.

Though his name is not widely known in America, Avercamp's works are housed in most of the museum collections in northern Europe. The St. Louis example was formerly in the collections of van Dijn in Holland and Landry and Nicolas in Paris, and was listed by Breidius among the painter's most charming works.

Asia in America

IN PHILADELPHIA one may now visit: an Indian Temple from Madura, the only one to be seen in its entirety outside of India; an authentic Palace Hall from Ming, China, termed the finest architectural unit ever to leave China; and a magnificent hall containing elements from the Sasanian Palace at Damghan, Persia, unparalleled in America.

These features, which sound like a set of Hollywood "props" for some D. W. Griffith movie, are incorporated into the new Oriental Wing of the Philadelphia Museum. When it was opened to the public last Spring, the section became immediately the most important center of Oriental arts in America.

Most of the collection has been in the hands of the museum for some time, orphaned into basement vaults for lack of space and funds for installation. A W.P.A. allocation of \$1,335,000, the largest single W.P.A. museum project, together with several private gifts, enabled the museum to complete the long-projected Oriental Wing this year. The museum now provides in proper sequence the development of the arts of all ages.

The pillared Indian temple, or mandapam, from South India, has been installed on the top floor of the east wing. A number of carved monolithic pillars with corbels, lion capitals, and ornamental friezes comprise an integrated architectural assembly and a representative exhibit of 16th century South Indian art in itself. The pieces were given to the museum in 1919 by Mrs. J. Howard Gibson, Mrs. J. Norman Henry, and Henry C. Gibson in memory of Adeline Pepper Gibson.

The visitor to Philadelphia's Oriental Wing comes first upon a bay from the vaulted *Ivan* or arched portico of a Persian palace. Nowhere outside of Iran itself can there be

seen a more perfect or more authoritative example of Sasanian architecture. From it one can gain a clear picture, perhaps for the first time, of the great achievements of Sasanian architects in the use of stucco ornamentation in which perhaps they were never excelled. Decorating the nave of this Alladin's dream are column bases and arched ceiling decorations redolent with oriental decorative designs possessing the vigor of Sasanian art, while nearby are several more Persian stucco panels.

In the Great Ming Palace Hall from Chao Kung Fu, Peiping, (1821-37), are Chinese paintings from the Robinette Collection, and superb lacquer cabinets filled with Chinese porcelains given by General and Mrs. William Crozier. An impressive air of grandeur and splendor is achieved by the massive wood pillars and rich decorations.

There are other galleries in the new wing devoted to Japanese prints, to Chinese sculptures and pottery, and to other valuable stores of Oriental art which has necessarily been hidden from the Philadelphia public for many years. Plans are already underway for more galleries to be constructed, and the top floor eventually will house a Japanese Temple, Tea House and Garden.

The Long Voyage Around

The \$50,000 worth of paintings done by nine Associated American Artists for Walter Wanger in connection with his movie, *The Long Voyage Home*, have been packed into seven large boxes to begin their journey about the country as a traveling show, touching cities from coast to coast, Canada to the Gulf. After at least two years on the road the collection will return to Hollywood, where the paintings were made, to be housed with Wanger's private collection.

Realism in the W.P.A.

THE 25%-OF-COST sponsorship clause in the program of the Federal Art Project (by which the Federal Government makes the local government chip in ¼ or get no W.P.A. art at all) has thrown many of the Projects on their mettle. In Southern California, under the leadership of S. MacDonald Wright, the Project has survived because of "a cheese product, some crushed stone and a combination of realistic and idealistic thinking."

What these four ingredients add up to is a mural technique that is particularly suitable to public buildings of today. The cheese product, as Arthur Millier in the Los Angeles *Times* explains, "is casein glue mixed with paint, by which the artist may paint murals directly upon the acoustic plaster that architects require on the walls of nearly all public buildings. The crushed stone is used in 'petrachrome'—graveled stone of various colors and sizes scattered throughout a colored marble-cement aggregate. This aggregate is laid in definite areas of a pictorial design."

Thus instead of getting petulant about the way architects don't like murals in their buildings, the California Project sought a more realistic reason, discovered it to be due partly to the fact that artists insist upon using the traditional oil and fresco materials in buildings in which the architects proudly want new materials, and thereupon corrected the situation. Their murals, Millier says, are much in demand.

Yale School Enriched

The permanent collection of the Yale School of Fine Arts has been enlarged by a series of gifts acknowledged by Dean Everett W. Meeks. A collection of Chinese bronzes, pottery and paintings was given the school by J. Watson Webb ('07) and Mrs. Webb of New York. The family of Leonard C. Hanna donated in his memory four Chinese porcelain vases and a bronze vase.

Bartlett Arkell, prominent collector member of Yale's class of 1886, gave the school a portrait of Benjamin Silliman, Yale's distinguished pioneer in scientific education, painted by Samuel F. B. Morse, Yale's noted painter-graduate and inventor of the telegraph. The portrait, a canvas measuring 56 by 44 inches, is destined to occupy a special panel in one of the rooms in Silliman Hall, now nearing completion on the New Haven campus. Purchased through the Babcock Galleries of New York, the portrait was formerly owned by the Nantucket Athenaeum of Nantucket, Mass.

Italy Protects Her Art

Italy, weeks before taking sides in Europe's disaster, took measures to protect her vast treasures of art. A United Press dispatch sent from Rome and published in the New York *Post* reported: "Authorities ordered all museums and art galleries closed and art treasures moved to places of safety. Measures also were taken to safeguard such national monuments as the bronze statue, *Lion of Judah*, captured in the conquest of Ethiopia."

Mahonri Young Retrospective

Mahonri Young, artist-descendant of the Mormon pioneer, Brigham Young, will give a one-man retrospective show at the Addison Gallery of American Art, Andover, Mass., beginning September 21. Forty years of the artist's career will be represented by sculptures, paintings and drawings, assembled with the help of the artist.

History Repeating

"THE WAR in Europe has thrown very desirable works of art upon the market."

This line contained in a letter to the editor of a New York paper urging greater attention of New Yorkers to aiding American art appreciation could have been written last week. But the clipping at hand, from a yellowed New York *Tribune*, is dated Feb. 11, 1871. The war is the Franco-Prussian affair which terminated with Bismarck's march into Paris, not unlike Hitler's recent triumphant visit to the French capital.

The letter, signed "Civis," is an exhortation to New Yorkers to get behind a plan already underway for a "monster museum" to be called the Metropolitan Museum of Art. About \$50,000 has already been subscribed; the Trustees need \$200,000 more in order to erect a building. Boston's museum is already in existence. "Within the past few years," writes "Civis," "some of the best specimens of modern art have become familiar to our people. Our own artists have enlarged the sphere of their influence, and picture exhibitions have become a necessary pleasure. . . . Many of our citizens have expressed their intention to present or bequeath their own collections, provided a safe, accessible, and rightly regulated institution is founded to receive and conserve them."

Following this letter is another—four solid columns in length—from J. J. Jarves, the collector, who sent from Florence an impassioned plea for the museum proposal. Setting forth his clear ideas of what the museum should attempt to do, Jarves warns against the proposal that the top floor of the projected museum be outfitted with free studios for artists. Who, he asks, "is to determine those who would qualify as artists and what would keep out the self-styled artist of such callings as photography, engraving, chromo-lithography, and perhaps hair-dressing—since artist in hair is a common advertisement."

Brother Jarves, that problem is still with us.

Pushman's Dream World

"A dream world in which, amid mysterious lights and shadows, the blossoms of time fade at the feet of the gods eternal," is the world that Hovsep Pushman paints, once wrote Arthur Millier in the *Los Angeles Times*.

"The properties change slightly from picture to picture: a T'ang horse or dancing girl, dug from some forgotten Chinese warrior's grave and wearing the soft pinks and tans of buried time, or one of those incomparably colored and now priceless plates from old Persia. Behind the figures one dimly glimpses a faded Chinese or Tibetan painting or a hanging of old dust-covered velvet. Sometimes a flowering branch discreetly ripples the timeless atmosphere of these strangely lovely still lifes.

"For Pushman this dream world is no mere escape from life. He grew up in it, among the most glorious Oriental rugs. He paints it with deep understanding, exquisite sensitivity and unflagging craftsmanship."

Plastic Club Elects

Mrs. R. Elmer Peoples was elected president of the Plastic Club, Philadelphia, at its biennial election of officers held recently. Miss A. Margaretta Archambault, Miss Katharine H. McCormick and Mrs. Harry K. Carey were elected vice presidents; Cora E. Miller, recording secretary, and Mrs. Lynn K. Lewis, corresponding secretary. Natalie T. Rowland was reelected treasurer.



Suburban Street: MAURICE SIEVAN

Contemporary Arts Exhibits Its Happy Brood

TRIBALLY INCREASED to the fulsome number of 27 artists, the Contemporary Arts Gallery's "sponsored group" has put on a show at its alertly managed establishment that comprises nearly 50 oils, on view until Sept. 12. And in addition to this large regular group show, the artists have filled another room with a series of \$5-\$50 small-sized canvases particularly inviting to the timid beginner in art collecting.

The main exhibition contains a variety of styles and subjects and has the element of surprise that has become almost a stamp of the gallery. Stephen Csoka sent a romantic sequence titled *Escapade* that contains some of his most exultant passages in painting, spontaneous yet controlled. There's a dusky, sooty nocturne by Harold Baumbach with a retired pink grocery wagon as the main interest; there is another one of Max Schnitzler's riotously colorful diurnes; Maurice Sievan

has made over a drab suburban street into a picture packed with charm.

Two of the gallery's hard-headed realists, M. A. Tricca and John C. Pellew, present life in the raw, urban and rural. The former's *City Skyscape* looms suddenly into the darkened sky with a jolt. Pellew's *Uprooted* gives the other side of life—the sculptured twistings of Dame Nature when she is given a fast mountain stream and a few fallen trees. Respite from these adventures is quickly provided in the show by clean and ozonous beach scenes of Leighton Smith and fanciful dreams from the brush of Lawrence Lebduka.

The show moves fast with scenic, mood and stylistic changes; the artists keep their sense of balance and wit amid experiments; individualism is joyously rampant; and there is indication everywhere that both the artists and the gallery like their jobs.

Oil Paint Standards

THE U. S. BUREAU OF STANDARDS has put its Recommended Commercial Standard for artists oil paints into final form and sent copies to paint manufacturers and artist organizations for acceptance. If the trade accepts these specifications, which were written after several conferences and much study, then artists may expect to see their paint tube labels carrying this legend: "The * * * Company certifies this artist's oil paint to conform to all requirements of Commercial Standard CS * * * issued by the National Bureau of Standards."

Such certification will not necessarily bring a higher quality of American paint on the market, but it will be a guarantee to the artist that he is getting a specific color with specific light fastness, containing a specific volume of pigment, etc. Of course no manufacturer is compelled to conform to these standards, but if he doesn't he consequently may not use the certification on his label. The standard is merely a standard, nothing else, and the Federal Government's responsibility is to see only that it is not abused.

If adopted, the standard will assure a buyer of a tube of, for example, alizarin crimson that his pigment is of a certain chemical composition, that it will resist 600 hours and/or

two months of direct sunlight, that, if it is standard size tube, it will contain not less than 37 milliliters of paint, that no other vehicle than linseed and/or poppy oil is used.

The chief advantage to the artist, in the event that the trade adopts this standard, is that he will know that he is getting something specific when he asks for it. The standard does not set up a perfection, but it will tend to eliminate from the market the use of much poor material that masquerades as artists' quality paint.

U. of P. Art Symposia

One of the features of the Bicentennial Conference, which the University of Pennsylvania has arranged for this month to commemorate the 200th anniversary of the institution's founding, is a series of symposia in the fine arts. Scheduled for the 16th, 17th and 18th of September, the sessions will be given over to the presentation of important papers by nationally-known scholars in the art field.

Oiseau Now a Veteran

Dear Boss: Had you noticed that this issue you are worrying about marks the sixth anniversary of Paul Bird as your associate editor? I thought you would like to remember.

—P. LAPIS LAZULI



PAUL AND PAULINE MANSHIP

Leave the Sculptures

IN A SHORT WHILE the New York World's Fair will vanish completely, to exist only as a memory in the minds of future grandparents. No one knows what will happen to the forest of sculpture on the fair grounds, but one of the sculptors, Paul Manship, has a suggestion.

At a recent interview at the Fair, Manship, who is pictured above with his daughter Pauline at the Ford exhibit, expressed the hope that if the grounds are transformed into a public park the sculpture will remain.

"They've used more sculpture at this Fair than anywhere since the Panama-Pacific Exposition in San Francisco in 1915," said Manship. "It's well known of course, that the committee in charge had no interest in the art aside from decoration, but they've used sculpture for decoration everywhere and they've done a good job of it.

"As much as possible should be kept as permanent decoration in the park. Our American parks are sadly lacking in sculpture. We spend millions on highways and bridges that will be obsolete in 20 years, and practically nothing on works that would be permanent records of our times."

Manship, who was born in St. Paul 55 years ago and grew up in Minnesota to become one of the nation's leading sculptors, is now working on a plaque for the library of Tulane University. His work at the Fair includes a replica of his famous *Celestial Sphere*, done for a Woodrow Wilson Memorial in Geneva, Switzerland; and his four symbolic figures of the *Moods of Time* which are installed along Constitution Avenue.

[Ed.: It is practically a certainty that the New York Fair grounds will become a city park. The recent controversy over whether the site should become a military training ground or a public park ended when the War Department stated it was not interested. The Masterpieces of Art Building has already been given to the city, which is presently planning to make it a Health Museum.]

West Coast Sanity

SAN FRANCISCO's branch of the Society for Sanity in Art, founded in Chicago by Mrs. Frank Logan, has just opened its second annual exhibition. Scheduled to run for three months, the show, in which are included 212 entries, fills almost the entire California Palace of the Legion of Honor.

"People who like pretty pictures that tell a story, that bring back a nostalgic fragrance of some scene long loved, and who want to be lulled rather than stimulated by art, will enjoy this large exhibition." This was the summation given by Emilia Hodel in the *San Francisco News*, after pointing out that, for her, the two stars of the show are Maurice Logan and Francis Todhunter, who "have the virility and true artistic application that carries them beyond the concepts of academism."

Miss Hodel, who felt that this year's sculpture section was superior to last year's, named as the top exhibitors in this medium Haig Patigian, Jean Dowling, M. L. Dunn, Nonette, Frederick W. Schweigardt, Val Shuster, Wilma Splivalo, Carlo Taliabue and Katherine Wallis.

The *Examiner's* critic, Alexander Fried, appraised the better half of the current show as the rival in "excellence, workmanship, vision and sincerity," of last year's display. But, he added, the "poorer half lowers the standard by an excess of prettiness, ineffectuality or, at worst, downright banality."

Under Fried's heading of "outstanding exhibits" appeared the watercolors of W. R. Cameron and Percy Gray; oils by J. Theodore Johnson, Peter Ilyin, Hans Meyer-Kassel, Henry de Geofroy, Sam Hyde Harris, James Swinnerton, William Ritschel; and decorative works by Anna Lee Stacey, Jessie A. Botke, W. Beyerle, Will Foster and Fred Penney.

* * *

The Los Angeles local of the Society for Sanity in Art is holding, until Sept. 29, its first exhibition of national scope. Opening on Aug. 30, as this issue of the *Digest* was going to press, the show drew entries from as far away as New York and included Louis Betts' portrait of Mrs. Frank Logan, who founded the Society. The jury of selection comprised Anna Lee Stacey, Duncan Gleason, Nell Walker Warner and Charles Bensco. On the jury of awards are Will Foster, Paul Lauritz and Mrs. Walter H. Fischer.

Are They Pogany-genic?

Photographs of the Dionne quins have not described them correctly, according to Willy Pogany in an interview with Peter Kihss of the *New York World-Telegram*. "They [the quins] are not photogenic. Their faces are asymmetric. The camera catches things that the eye does not bother with. Their characters do not stand out in the pictures." Ergo, Pogany is going to paint the quins in a series of portraits.

The artist, whose name was as Rembrandt's in the era of wonderful nonsense in New York City fifteen or twenty years ago, has just spent 16 days in Collander, studying the characteristics of Marie-and-Cecile-and-Annette-and-Emilie-and-Yvonne. He has discovered that they have a sense of humor. "That is their seal. They are laughing all the time."



At the Window: ANNA MELTZER

Anna Meltzer's Debut

THE FIRST one-man show by Anna Meltzer starts the season at the Vendome Gallery, New York, on Sept. 14. The show, comprising 23 oils and also a few small sculptures by Raymond Meltzer, continues until September 28.

Though trained originally as a musician, Miss Meltzer gave in early to an urge to draw and paint, entering the Art Students League for instruction under six different artists. Her exhibition, tending toward realism and with frequent emphasis upon human pathos, includes both early and late canvases.

"An artist is great," writes Joseph Buzzelli in the catalogue foreword, "when he or she can withstand and overcome the barrages of influences that exist in the field of art. Anna E. Meltzer accomplishes this peak to an infinite degree."

Chicago's Coming Annual

One of the events that keeps the lively Chicago Art Institute in the news is its annual exhibition of American oil paintings and sculpture. Opening on Nov. 14 and continuing through Jan. 5, the show carries prize awards totalling \$2,500. The exhibition comprises a percentage of invited works, but uninvited artists may enter by submitting to one of three juries. Jurors for painting, who will meet first in New York (at Budworth's) and later in Chicago, are Jon Corbino, Charles Hopkinson and Robert Philipp. On the New York jury for sculpture are John B. Flanagan, Waylande Gregory and Wheeler Williams, and on the Chicago sculpture jury are Carl Milles, Emmanuel Viviano and Warner Williams.

Entry cards, secured by writing Director Daniel Catton Rich at the Institute, must be returned by Oct. 2. New York submissions must be delivered at Budworth's between Oct. 1 and 8; Chicago submissions will be received at the Institute between Oct. 8 and 17.

Other open shows are listed on page 34, in the *Digest's* "Where to Show" column.

Willkie in Oil

John Doctoroff, Chicago artist, has completed an oil portrait of Wendell Willkie at the nominee's New York headquarters in the Hotel Commodore. The *New York Herald Tribune* recently ran a photo of Willkie, his portrait, and the painter.

BRUMMER GALLERY

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Orozco Explains

JOSE CLEMENTE OROZCO's mural, *Dive Bomber and Tank*, reproduced in the August 1 issue of THE ART DIGEST, is a poem—nothing more. "A poem made up of relationships between forms as other kinds of poems are made up of relationships between words, sounds, or ideas."

This explanation is furnished by the artist in the August *Bulletin* of the Museum of Modern Art where the mural is currently on view. The article entitled "Orozco Explains," contains technical information concerning the making of the mural and also the artist's own interpretation. He further reveals that the six-paneled painting may be rearranged in its parts and still remain an integrated work of art.

The forms in a poem, says Orozco, "are necessarily organized in such a way that the whole acts as an automatic machine—which sets in motion first our senses, second our emotional capacity, and last our intellect." These forms may be simplified or complicated; their parts may function individually as machines, and the inter-relationships of the parts may even be altered. This could prove an entertaining game for any reader who has last month's ART DIGEST reproduction at hand and clips out each of the six sections. Letting the following numbers stand for the sections, left to right as reproduced, here are six rearrangements preferred by Orozco himself:

1-2-4-3-6-5 (also this arrangement with 4 and 5 upside down).

1-2-5-6.

1-5-4-6-3-2.

1-6-5-2-3-4.

1-4-6.

As a cross-picture puzzle the above exercise should be stimulating to the reader's sense of pictorial composition.

Art and Mike Jacobs

Mike Jacobs, eminent prize fight promoter, recently purchased a large bronze nude (of French parentage) for \$500, and the New York *Herald Tribune* was so astonished that it editorialized. Said the *Tribune* editorial:

"There need be little astonishment at the news that Mr. Mike Jacobs, the pugilistic impresario, has purchased a bronze nude from among the art objects being dispersed from Shadow Lawn, the magnificent and ill-fated estate of Hubert T. Parson in New Jersey. Strange as it may seem to the casual observer, there is an artistic streak running through many of the devotees of the prize-ring. This is natural enough. The list of sculptors and painters who have drawn inspiration from the poetry of motion that is seen in the prize ring is long and distinguished, ranging from the ancient Greeks down to such modern fellows as the late George Bellows and the late George Luks (Luks, indeed, once fought as 'Chicago Whitey')."

"Many fighters have appealed strongly to the artistic senses. There was, for example, the late Ernie Schaaf, a splendidly proportioned heavyweight, who posed for the figure of the fighter in what is known as the Muldoon Trophy. And Mr. Gene Tunney, the retired champion, is known not only for his literary knowledge and ability but for his appreciation of sculpture; indeed, he counts several able sculptors among his friends. There is no call to snicker and be surprised at Mr. Jacobs when he buys a nude. His act is in a sound tradition. Moreover, he gave the perfect collector's excuse: he said he liked the thing."

Epstein's "Adam"

T. C. TILNEY, editor of the English magazine, *Art and Reason*, has sent to THE ART DIGEST from London the following appraisal of Jacob Epstein's huge statue of *Adam*, now on a commercialized tour of the United States (at last reports it could be seen on the Steel Pier at Atlantic City, 50 cents per peek).

"Now that Epstein's *Adam* is in America there would seem to be occasion to utter a warning to those who mistrust their instinctive judgment while reading and listening to the arguments of showmen and critics.

"Adam is as much a side-show as any five-legged calf or fat woman. It is there to take the money of the sight-seer who comes relishing the excitement of being shocked. And there is another class which comes with the determination not to be shocked—the class which traffics mentally with unconventional ideas. They will persuade themselves that there is some deep and beneficent message for mankind in this repulsive travesty of human form: a something which could not be expressed by an artistic appeal offered by a form of human normality.

"The questions likely to be asked by any spectator of evenly-balanced mind are these:

"First. Has Epstein attempted a visualization of the Adam of Holy Writ? If so, then he must also have given his visualization of God himself, since Adam is said to have been created 'in the image of God. Whom will that idea satisfy?

"Next. Is the name used to direct the mind to the frailties and imperfections of that abstraction we call 'The old Adam,' without particular reference to the occupant of the Garden of Eden? If so, the thing has failed here no less, because the physical deformities give no indication of any spiritual degradation to which they might be related. Thus, as an allegory the thing fails. Particularly so as the spectator would never accept so horrible a form as agent for a homily, since he would dissociate himself and his race from so alien a conception of humanity.

"Yet a third question. Does the figure bear its name metaphorically, as indicating an early stage in development of the race, before its beauty, as we know it, had begun to show the least promise? Biological science would scorn such an idea as ridiculous.

"What remains? I say nothing of the claims made for this work on the score of Art. They are utterly contemptible. I want to urge those who are confronted with such arguments as are here set down to keep their heads and to pursue every sophistry until it is reduced to its bald absurdity. In this way we may somewhat suppress those fence-sitters who do so much harm to art by assuming a superiority in that they claim 'to see something in' these commercial stunts. The superiority is really ours, for we do more than see into art sophistry: we see through it."

Society Editor Interviews American

Society editors have a stock column that they run when hunt-breakfasts, divorces and Milk Fund committee meetings are lagging: they interview a portrait painter for his ideas about feminine glamour. There would be nothing newsworthy in our mention of the fact that Alicia Hart of the New York *World-Telegram* recently ran such a column except that instead of following the pattern throughout and interviewing some foreign painter who is the fashion's visaged darling of the moment, she interviewed an American artist, James Chapin. That's all. We thought you'd be sort of interested. We're flabbergasted.

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Their Own Fault

WHEN A GREAT AMERICAN ARTIST dies without a bank balance it is not the fault of the public, but of the artist himself because he has refused to serve American industry. This is the conclusion of Dale Nichols, nationally known fine and commercial artist, who writes:

"I realize as well as anyone the tremendous contribution men like Lawson have made to the art of America. I am also familiar with the too many tragic endings of such otherwise brilliant careers. But, I think it is unfair to the American people to constantly place the blame upon their shoulders for the poverty of an American artist. True the average American cannot afford a painting which must sell for \$300 to \$10,000. True, a few millionaires seem to derive greater pleasure from purchasing works by foreign artists. But selling paintings, to collectors is not the only source of revenue for the artist. In fact, America has a patron of art which is the greatest patron of art in modern times. And that is American industry. Millions of dollars are spent each year for art for advertising, packages, merchandise, holiday cards, etc. And the amazing facts surrounding the use of art for these purposes is that American industry is finding that better art is appreciated more than mediocre.

"There are not enough good artists available for the needs of American industry, yet America has hundreds of fine artists who refuse to co-operate with American industry. And these artists and their representatives still complain because of a mythical lack of appreciation of art and the artist on the part of the American people.

"There is a reason why this great patron of art, American industry, is ignored. It is the foolish belief that the use of art for a commercial purpose is detrimental to the art. If this were true then a \$200,000 Rembrandt would be worthless if it should be reproduced upon a billboard. The whole thought is snobbish. An artist should be a useful citizen and his work should serve a useful purpose. It serves a useful purpose when it decorates the wall of a wealthy man's home, but it also serves a more useful purpose when it illustrates the benefits of an Edison invention. There is certainly nothing detrimental in the

Syracuse Ceramic Annual

Syracuse's famed annual ceramic show will be held this year at the Syracuse Museum from Oct. 13 to Nov. 4, and, like previous annuals, will then tour the country as one of the nation's most popular circulating exhibitions. Artists must get their work to the jury in Syracuse by September 30.

The 1940 jury is under the chairmanship of Reginald Poland, director of the San Diego Fine Arts Gallery. Serving with him will be Dorothy Liebes, West Coast authority on decorative arts; Waylande Gregory, prominent ceramic sculptor; Harry Siegrist Nash, professor of ceramics at the University of Cincinnati; Kenneth E. Smith, professor of ceramics at Newcomb College; and, *ex officio*, R. Guy Cowan, director of Onondaga Pottery Company, and Anna Wetherill Olmsted, director of the Syracuse Museum and impresario of the annual.

Seven prizes have already been offered, mainly by United States ceramic firms. The prize-winners and a selection of other pieces will make up the travelling show. Bookings for this are so heavy that not only is last year's group still circuiting about, but also the group from two years ago.

latter use except to the private collector's market who likes to feel that he owns something rare. I think that the American artist's work should be available to the majority of the people and there is no better medium than American industry to accomplish this end.

"There is but one flaw in the use of an artist's work for American industry. And that is that the high speed methods of reproduction in many cases do not do justice to the work of art. . . .

"There is no need of a good artist living in poverty in America today, even should he be a painter of unpopular subjects. A good artist is one who can make a disagreeable subject into a painting in good taste. And good taste is badly needed in advertising art."

Legend in Marble

THE METROPOLITAN MUSEUM'S Renaissance sculpture division has been enhanced by the acquisition of a marble group by the 16th century Florentine, Battista Lorenzi. The sculpture, almost six feet in height, represents *Alpheus and Arethusa* (the river-god and wood nymph) in an incident out of classic mythology wherein Arethusa, pursued by the god and beseeching aid from Diana, is just about to be transformed into a fountain.

The Lorenzi piece was first mentioned in 1584 as reposing in the garden of Messer Alamanno Bandini in his villa, Il Paradiso, which later passed by marriage into the Niccolini family, where it remained until the museum's purchase. While installed in the garden of Il Paradiso the nude group was set up as a fountain in a spacious, arched grotto. Water originally flowed out of the vase carried by Alpheus, and it is thought that water also fell from above the sculptures.

Lorenzi chose the most dramatic moment in the charming legend. As the story goes, the lovely Arethusa, heated after a strenuous day of hunting came up a clear, cool stream and could not resist the temptation to take a dip. Casting aside her garments she stepped into the silent waters and then heard a faint voice calling. She fled across the countryside, the river-god Alpheus in close pursuit, and, at the moment before complete exhaustion, just as she was finally overtaken, Diana mercifully transformed the nymph into a fountain.

"The suddenly arrested flight," writes Preston Remington in the museum *Bulletin*, "has been here set forth with a verisimilitude which is nothing short of startling. The figures themselves are carried out with admirable sensitivity and reserve. . . . The torso of Alpheus, its muscles strained with the exertion of running, presents an unusually responsive surface to the play of light and shade."

"It is difficult to see how Lorenzi's group can fail, both in sentiment and beauty," Mr. Remington concludes, "to have a wide appeal."

Met Buys an Anshutz

A painting by Thomas Anshutz, teacher of many of the famed "Eight of 1908" or New York realists, has been acquired by the Metropolitan Museum. The work, entitled *The Cabbage Patch*, is an early example by the artist, and is dated 1879. As a member of the faculty and eventually the head of the Pennsylvania Academy (succeeding William M. Chase), Anshutz taught Robert Henri, George Luks, John Sloan, William Glackens, Daniel Garber and many others. A pupil of Thomas Eakins, he in turn transmitted to these men a healthy respect for direct observation.

Winners in Notre Dame Annual

David Kutchko of Lakewood, Ohio, took the highest award in Notre Dame University's fifth annual exhibition of art by students of the Middle West's high schools and academies. The annual, which, according to Stanley S. Sessler, director of Notre Dame's art department, was the best to date, was divided into four categories, painting, drawing, commercial design and creative design. Named winners in these divisions were, respectively, Ruth M. Bixby, Bob Moyer, Walter Brunsch and Louis Rosenfeld.

Enters for Honolulu

The Honolulu Art Museum has purchased for its permanent collection a painting by Angna Enters entitled *Piano Music—Dance of Adolescence*.

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Our Scenic Wonders

EXISTING as symbols of a new era in the American Government's patronage of art are many of the recently decorated Post Offices and the host of new structures in Washington, D. C. Among the latter is the building housing the Department of Interior, the decoration of which is now nearing completion.

Carrying that decoration a step nearer its goal are the two murals by David McCosh which have just been installed in the main corridor of the third floor. The two main panels of the murals are eight feet in height and 13 feet wide, each one flanked by a pair of narrow panels and placed over a base of three predella panels.

In one of the works McCosh has painted the turreted towers of rock that give to Bryce Canyon National Park the appearance of a mountainous pile of medieval castles. The flanking panels are dominated by the sturdy, tall forms of western trees, and below, in the predellas, are depicted *Mesa Verde*, a cluster of cubicle dwellings perched at the edge of a precipitous cliff; *Death Valley*, a rhythmic expanse of lifeless sand and sun-baked hills, and *Rainbow Bridge*, one of nature's architectural masterpieces in eroded stone.

Cool waters and abundant vegetation lend a contrasting emphasis to the companion mural, the main composition of which pictures *Half Dome* of Yosemite National Park. Terminating it are jutting segments of mountains that have been eaten by time and the weather into eerie shapes. One of the three lower panels is given over to the trim, hulking mass of *Devil's Tower*, another to the mountain-rimmed *Crater Lake*, and the third to Yellowstone Park's gigantic jet, *Old Faithful*.

Executed under the auspices of the Section of Fine Arts, these McCosh panels are the penultimate pair planned for the Interior

Building, a structure in which they find company in the work of enough prominent American artists to make it a functional museum of no mean importance. Among the sculptors whose work is already in the building are Heinz Warneke, Ralph Stackpole, Boris Gilbertson, Louis Slobodkin and Maurice Glickman; while the murals under the Interior roof have been painted by a distinguished roster of artists including James Auchiah, Louis Bouche, Edgar Britton, Nicolai Cikovsky, Woodrow Crumbo, John Steuart Curry, Maynard Dixon, Ernest Fiene, William Gropper, Velino Herrera, Allan Houser, Steven Mopope, Gerald Nailor, Michael Newell and Henry Varnum Poor.

McCosh, who is an instructor in painting at the University of Oregon, was born in Cedar Rapids, Iowa, in 1903. The Art Institute of Chicago and the Art Students League of New York grounded him in the fundamentals of his craft. During a career in oil, watercolor and printmaking, McCosh has won numerous awards and honors.

Lotos Club Painters

A collection of 55 paintings and prints by artist-members of New York's Lotos Club has been assembled for a traveling show by Blanch A. Byerley of Westport, Conn. The group includes the work of several of the National Academy's leading painters, such as John Costigan, Edmund Graecen, Howard Hildebrandt, the late Jonas Lie, Millard Sheets, John Taylor Arms, Frederick Waugh, Paul Sample, John Corbino and Ernest Roth.

The show, first exhibited in New York last season at the Reinhardt Galleries, will be on view at the Brooks Gallery, Memphis; the Davenport Art Gallery; the Joslyn Memorial, Omaha; Milwaukee Art Institute; and Williams College, among other places.

Introducing Pels

A FIRST SHOW "with much to recommend it," according to Edward Alden Jewell of the *Times*, is introducing the work of Albert Pels at the Theodore A. Kohn & Son Galleries, New York. This firm, a Fifth Avenue jewelry establishment, turns over its walls every summer to American artists who have not yet held their first 57th Street show. The shows are held under the supervision of Mrs. Caroline Keck.

"That Mr. Pels has worked with Kenneth Hayes Miller is evident at once," writes Jewell, "but also gratifyingly evident is a tendency toward assimilation of the master's style and a genuine desire to express himself in his own way. Mr. Pels constructs his pictures with great care, making color an intrinsic part of form. Among the best of his present canvases are certain small paintings, the admirably compact *Intermission*, for instance and *Kelly's Bar*. . . . On the whole the figure themes are superior. . . ."

The artist, born in Cincinnati, attended its Art Academy where he won a scholarship, and later studied at the Art Students League under Benton, Brook and Miller.

Maude Riley, terse critic for *Cue*, found Pels' theatre-goers, bar flies and cafe diners whimsical and sensitively painted, though "in no way are these subjects new. Where Mr. Pels announces himself is in his landscapes. There's something here, we think, in his interpretation of Ohio (or other) country that makes it neither local, nor dated, but countryside belonging to the ages."

A preference for the landscapes was expressed also by Emily Genauer of the *World Telegram*. "The Miller touch," she noted, "is evident immediately one enters the show. But in one or two of the landscapes there is a personal quality missing in the figure pieces."



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Battle of the Naked Men: POLLAIUOLO

Swope Bequeaths 716 Prints to St. Louis

THROUGH ONE of the major bequests of the season, the City Art Museum of St. Louis has become the owner of the extensive and choice assembly of prints collected by the late Horace M. Swope. The collection, containing 716 prints in all media, was willed to the museum along with some original drawings and more than 660 books, photographs and other related library items.

The tremendous range of the prints is a tribute to the collector's catholic taste. Lithography, to judge by numbers, was Mr. Swope's keenest enthusiasm although he broadened his collection with woodcuts, etchings, engravings, stipple prints and stencils. In point of time, he bought the work of 15th century Pollaiuolo; the 16th century Germans, Altdorfer and Dürer; the 18th century Italians, and the 19th and 20th century European and American printmakers. With the exception of the 17th and 18th century masters, the new St. Louis group embraces the art's technical and aesthetic development from Pollaiuolo to Picasso.

The museum is particularly proud of its Pollaiuolo—*Battle of the Naked Men*—of which Arthur M. Hind, in his *History of Engraving and Etching*, writes: "In the power of its design and the nervous grip of its drawing it is one of the greatest achievements in the engraving of the 15th century."

The pioneer Altdorfer is represented by 48 woodcuts, including the complete set of 40 prints comprising the *Fall and Redemption of Man* series which he executed around 1515. The 16 woodcuts and six etchings by Dürer have among them an unusually fine impression of *The Man in Despair*.

Of similar date are the seven works by Lucas van Leyden, of which one of the most important is an excellent impression of his 1503 engraving, *The Monk Sergius Killed*, reproduced at right. The result of a fine needle geared to a vision of great clarity, the engraving tells the story of the origin of the Prophet Mohammed's prohibition of all alcoholic beverages. Mohammed, while one day visiting his friend, the anchorite monk Sergius, imbibed too freely and temporarily lost consciousness. His servant, who bore a grudge against Sergius, killed the monk with his master's sword, placing it afterwards in Mohammed's hand. When the Prophet awoke,

fearful that he had, in a drunken stupor, killed his friend, he abjured alcohol for himself and all his followers. (South Carolina has just voted to return to Prohibition.)

From a completely different school and century are the Antonio Canale plates in the group. Telling neither story nor legend, they are richly moored landscapes tracing the artist's extensive travels. The Swope collection contained 29 of the known 31 Canale prints in existence; of the two missing, the museum already owned one, giving it, except for one print, a complete set of these famous works.

The 19th and 20th centuries are amply represented, the list being studded with some of the most glorious names of the period. The great lithographers Daumier, Gavarni and Toulouse-Lautrec hold a prominent place with 93, 240 and 13 examples, respectively. Cézanne, Degas, Gauguin, Manet and Isabey are other luminaries in the French section.

Starring among the Americans are four lithographs by Bellows. The moderns culminate in 20 prints by Picasso.

A representative selection of these prints is now on exhibition in the St. Louis Museum.

The Monk Sergius Killed:

LUCAS VAN LEYDEN (1508)



Mexican Prints

ON DISPLAY at the New York Fair's American Art Today Pavilion until mid-September is an important group of prints by Mexican artists, presented by the American National Committee of Engraving as part of an exchange program through which North, Central and South American artists exhibit in each other's territories.

The exhibits are in all print media and are by both famous and unknown artists. Among the lithographs Edward Alden Jewell of the *Times* found "superlative items" by Orozco and Rivera, and described Isidore Ocampo's *Group of Workers* and Ignacio Aguirre's *Llanto* as evidencing "talents of distinction." The *Times* critic also praised the effective use of aquatint in Castelar Baez's *Seated Figures* and in Gustave Savin's *Midnight*, and the handling of the woodcut medium in Emilio Vera's *Mayan Legend* and Adelardo Avila's *Trees*.

Lending a typical flavor to the show are the themes on which most of the plates are based: occupational subjects, folk scenes, pungent and satirical political comment and compositions based on mysticism. "Heavily underscored," Jewell added in concluding his review, "is the Mexican love of crudely stylized or simplified forms, in which the element of heavy distortion seems, on the artist's part, just to be taken for granted."

After closing at the contemporary pavilion at the Fair, the exhibits will remain in this country for viewings at several museums in various regions and at the Pan-American Union in Washington.

Old Master Terrains

How the old masters made landscape drawings is the theme of an exhibition on view this month at the Crocker Art Gallery, Sacramento. The show, entitled "Three Centuries of Landscape Drawing," is one of the most comprehensive of its kind ever held in America.

There are 74 drawings from the 16th to 18th centuries by artists of seven European countries. All of the works are from the extensive drawing collection owned by the Crocker Gallery itself, one of whose masterpieces, Fragonard's *Italian Park*, is not included because it is on loan at the Golden Gate old master display. Many of the drawings in the show are being exhibited publicly for the first time and include recent discoveries of "lost" masterpieces by Matthys Cook, Jacob van Ruysdael, Paulus Potter, Jan van Huysun, Claude Lorrain and G. P. Pannini.

Monotype Society Formed

Because of the limited number of exhibitions open to artists working in the monotype medium, Paul W. Ashby of Wolcottville, Ind., is organizing an American Monotype Society, which will have as its object increasing the interest of both the public and the artists in the medium's possibilities. The Society, according to Ashby, plans also to organize a traveling exhibition made up exclusively of monotypes. A year's itinerary is being mapped out for the show, with enough dates already secured to warrant completing arrangements.

Artists wishing to become members and to be included in the traveling exhibition may secure information and blanks from Paul W. Ashby, at Wolcottville, Ind.

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Picasso for All

WHEN the big, traveling Picasso show stopped at the Art Institute of Chicago last season, Miss Helen Mackenzie, who is in charge of the museum's "Gallery of Art Interpretation," assembled one of her most instructive exhibitions. She searched through the history of art to gather material to illustrate Picasso's inspirational sources, and, juxtaposing the material with reproductions of Picasso's work, she demonstrated, style by style, the wherefore of most of the painter's strange creations.

This demonstration proved so popular and illuminating that it has now been reduced to a dossier of portfolio size, published by the University of Chicago Press and available to all for \$2. The text by Miss Mackenzie, her selection of reproductions, the introduction by Daniel Catton Rich, and comments by others combine to make the book, entitled *Understanding Picasso*, one of the best art publications of the year. C. J. Bulliet of the *Daily News* gave it high recommendation with the jibe that "You, too, can now 'understand' Picasso." Edward Alden Jewell of the *Times* and Florence Davies of the *Detroit News* have been enthusiastic about the work.

Among the most interesting chapters in *Understanding Picasso* is that part devoted to the sources of Picasso's Guernica style. Here the artist has obviously been influenced by his own countrymen. From Goya he has learned something about depicting horror, which, when it is Spanish, can be particularly horrible. From certain ancient and unknown Catalan muralists he has borrowed the symbolism and linear reality of his method. The practice of putting a few additional and misplaced eyes on a figure did not originate with Picasso; he borrowed it from these ancient Spaniards who wanted to get greater effectiveness. These and other arbitrary departures from nature have been used throughout the history of world art. The Hindus gave their god Buddha greater emphasis by adding at will four of five pairs of arms.

Each period in the artist's development is similarly treated in *Understanding Picasso*. Whatever style a person still considers artistically dubious in this artist's career, he will find it made convincingly lucid in this book.

Stars Like Renoir Best

Hollywood movie stars seem to prefer Renoir to all other artists. Edward G. Robinson and Charles Laughton are collectors of Renoir, the former one of the most avid. And recently when Joel McCrea spent a Saturday morning at the Chicago Art Institute he confessed that the Renoirs there are his favorites.

U. S., Fashion Center

NEVER BEFORE have there been so many fancy, champagne-dispensing "fashion openings" as are being announced daily in New York these weeks. With Paris blacked-out and unavailable, the smartest Fifth and Madison Avenue dress shops have been forced to fall back upon American design and the fashion world is finding it just as thrilling as Paris' patented "chicness."

Apropos of the general enthusiasm for New York's new place in the fashion world, Francis Henry Taylor, director of the Metropolitan Museum, recently told the New York *Sun* that the movement to make New York the world's fashion center is "the most important practical aesthetic problem facing the country today, entirely aside from its sociological aspects."

Taylor believes that the Metropolitan Museum can participate in the movement as an important spiritual and artistic source for fashion design. Naming a few of the museum's several departments that are immeasurably rich in source material, Taylor pointed out that "in Paris it was necessary to visit at least fifteen different museums to find comparable material for the fashion designer."

"The museum cannot create designers or fashion trends," he continued. "But it can provide documents for the inspiration and for the refinement and elaboration of those trends. The museum, in its final sense, is merely a reference library for the comparative study of past cultures."

Assuring the *Sun* that the Metropolitan stands ready to co-operate in every way with the new fashion movement, Taylor suggested that the industry set up steering machinery for itself. "The museum," he said, "however well-intentioned it may be, cannot serve the fashion industry until the fashion industry makes up its own mind it wants to be served. When responsible persons have a program to submit to the museum, the museum will be more than glad to take up the problem with them."

Industrial Design Symposium

A symposium on Industrial Design is to be conducted through the fall by the architecture school of New York University. The series will be held on Thursdays at 5:30 beginning Oct. 10 at the Bryant Park Center, New York City. Among the ten speakers on various aspects of the profession are Rhode, Loewy, Desky, Dreyfuss, Sakier, Teague, Wright, Bayer, Martin Ullman and Eleanor Le Maire—all of them top authorities in their profession. The price of admission is \$10 for the series.

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Applicants living within 100 miles of New York City must apply in person; those from more distant points may apply by mail. All applications, accompanied by examples of the student's work, must reach the school (109th St. and Amsterdam Avenue, New York City) on or before Sept. 23. Applicants wishing to take the drawing examination, instead of submitting work, may do so on Sept. 23, 24 or 25 at the school.

Students desiring to combine a professional art course with a general college course may do so through the Academy's arrangements with New York University, which, at the completion of the required amount of work, will grant a Bachelor of Fine Arts degree.

On the Academy's faculty this semester are: Karl Anderson, Sidney E. Dickinson, Charles C. Curran and Ivan G. Olinsky (life), Charles L. Hinton and George L. Nelson (antique class), Henry R. Rittenberg (portrait and still life), Arthur S. Covey (mural painting), and Walker Hancock (sculpture).

Stresses What not How

Mary Cecil Allen, a former lecturer in the National Gallery of Melbourne, Australia, and a graduate of the Slade School in London, has opened her own school of painting in New York City. Offering instruction in painting three days and lectures and demonstrations two evenings a week, the classes are open to both advanced and beginning painters.

The school, according to its announcement, "aims at the development and study of original methods and subject-material for the painter. It considers that it is even more important for the student to know what to paint than how to paint; and that in discovering his own subject-matter he will form the basis of a style. The student is taught that the combination of pictorial elements to form an organic whole is the essential condition of art."

Miss Allen has also studied in Paris and

Italian schools and is the author of two books: *The Mirror of the Passing World* and *Painters of the Modern Mind*.

Countess Zichy Teaches

Countess Zichy, who, after a successful career in Europe, is now working in New York, has opened her studio to a small group of students. Her method of working with artists, she reports, was arrived at after making a study of the typical American school and the type of artists it turned out. What was often lacking, by her standards, was a proper balance between individualism and mastery of such fundamentals as drawing, composition and applying pigments for permanency.

The stress in her classes, Countess Zichy announces, is on mastery of fundamentals, on the building of a solid technical foundation which will act as a base for a sound style.

Art as a Hobby

In broadening the scope of its art department, New York University has inaugurated several courses designed especially for those who wish to paint and draw as a hobby. These amateur students will use one of Washington Square's historic studios, the one formerly occupied by George Inness, and, more recently, by John Sloan. It has, since 1935, belonged to the University.

Myrwyn Eaton will teach painting in these new courses and Arthur Zaidenberg, drawing.

Classes Under Job Goodman

Beginning this Fall, Job Goodman will conduct classes in creative painting in his waterfront studio in New York. Portraiture, figure and still life painting, landscape, marine and mural design are the subjects taught, along with plastic compositional analysis. Goodman gives individual criticism and stresses in his teaching what he refers to as color-space-form orchestration. Classes are open to beginners as well as to advanced students.

Training in Medical Art

Paul Peck, professional medical artist and organizer of the first course in medical art opened to the general public, will, beginning Sept. 25, conduct a course in his specialty at New York University.

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The Sculptural Core

DURING THE PAST YEAR, Warren T. Mosman, in charge of sculpture at the Minneapolis School of Art, has been revitalizing his art, and in so doing, has brought a new trend into his classes. "Mosman," writes John K. Sherman of the Minneapolis *Star-Journal*, "has been evolving a new sculptural expression which strikes deep to the essentials of three-dimensional form. It has been a process of stripping away realistic detail and of bringing forth, in a bare and simple state, what Mosman terms the 'sculptural core'."

"The adventure," Sherman continued, "started when Mosman began analyzing some of the sculpture of his earlier years, and found to his dismay that deletion of its detail and surface felicities left little that was significant in form." To get at the crux of the subject, the sculptor worked "to create in his own terms an art that crystallized the elements distinguishing sculpture from the other arts—movement and form and energy within three-dimensional space. His pieces thereafter lost much of their representational appeal and emerged as pure statements of those truths."

The result, which the *Star-Journal* critic characterized as "stark, striking, tense and gripping," is "essential form," unadorned with surface detail. It is, in a sense, an abstraction from nature, but does not carry the abstraction to its ultimate, mathematical conclusion.

Virginia Artist-Advisors

In order to tie-in the activities of the Virginia Museum more closely with the interests of Virginia artists, the museum recently conducted a poll in which the artists selected seven of their number to serve as an advisory committee. Chairman of the committee, through which their group will have a voice in the museum's program and planning, is Marion Junkin, who received the greatest number of votes. Assisting him will be the runners-up in the poll—Theresa Pollak, Julien Binford, Edmund Archer, Jeanne Begien, Laura Coleman and Eleanor Burruss.

Also prominent in the balloting were Nora Houston, Thomas Singleton, Marcia Silvette, Sara November, Mrs. William C. King, Adele Williams, Alvin Hattorf, Mrs. Alvin Hattorf, Glenna Latimer, Carson Davenport, Anna M. Dunlop, James F. Banks, Courtenay Sands, Ross Abrams, Jewett Campbell, Maurice Bonds, Douglas Houchens, Edna D. Wright, Elizabeth Nottingham, Floyd Johnson, Allen D. Jones, Sara Joyner, Joseph Hopkins, Jr., John E. Canaday, Edmund S. Campbell, G. Watson James and Bell Worsham.

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Portinari of Brazil

[Continued from page 5]

side Museum are several scenes of peasant burials—muted and murky—in which a strong sense of rhythmic form carries the burden of the metaphor. But next to these are gay carnival incidents with lassies arranged like those in Picasso's *Women of Avignon*. Some of the most recent works are surrealist compositions in which balloons, women, and tattered scarecrows recur with frequency as standard motifs. Other figure pieces are done with subtle, melting tones of wispy greys. And still another group of oils—all portraits—emerges full-bodied, classic and Italianate.

"He is evidently a facile and prolific worker," writes Elizabeth McCausland in the *Springfield Republican*, "to judge by the production of the last two years, which comprises the main part of his display [64 of his oils are in Detroit, 28 at the Riverside]. He is also a painter capable of effecting rapid changes of style as well as of mood. Add to this his work in Brazil as teacher and as muralist and the grand total adds up to something."

Miss McCausland questioned, however, whether Portinari represents his Brazil any more than he represents the "ideas and the aesthetics of Europe (notably of Paris) seeping through the expert surface of the canvas." The "emptiness" of his Brazilian scene derives, she thinks, not from the physical aspect of the table-land country as much as from the "emptiness of a spiritual position." This critic, who is the leading champion of social context in American art, believes however, that Portinari's surging curiosity about painting will rescue him from this introversion.

Emily Genauer of the *World-Telegram* was more enthusiastic about Portinari: "I think that despite the fact that this is in essence his first one-man show in the United States, it will still not be too reckless to remark that Portinari is one of the most gifted artists this side of the Atlantic."

Discussing the several facets of the artist's talent, Miss Genauer concluded with particular praise for Portinari's textures and for his portraits. "It's a rare artist who can make a woman so she's beautiful enough to please her husband and still make the composition an infinitely appealing work of art. Portinari has done that in the portraits called *Maria* and *Joanita*. And his study of *Mario de Andrade* must rank among the best contemporary portraits of a man to make its appearance in the art world this season."

Come and Get It

An Art Distribution Center, where representatives of tax-supported or non-profit institutions may select W.P.A. art for their buildings, has been opened at the New York World's Fair in the American Art Today exhibit. The project has several thousand items on hand, which are there for the asking.

Princeton University has already taken a number of works, mainly prints; Omaha University has taken prints, sculpture and a mosaic; many high schools have secured other items.

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Addison Gallery Sept.: *Retrospective Exhibition by Mahonri Young.*

ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Cartaret) Sept.: Edwin A. Davis.

BOSTON, MASS.
Museum of Fine Arts To Sept. 27: *Contemporary British Art.*

BROOKLYN, N. Y.
Brooklyn Museum To Sept. 29: "Occidentals through Oriental Eyes," and "Animals Under Ten Inches."

CHICAGO, ILL.
Art Institute Sept.: *Ten Chicago Painters; Chicago Sculpture; Lesser known Contemporary French Artists.*
Chicago Galleries Assoc. Sept.: Hans Krieger.
Mandel Bros. Sept. 17 to Oct. 10: Niles Strom, 60 paintings.

CLEVELAND, O.
Museum of Art Sept. 25 to Oct. 27: *Photographic Society of America; Sept. 17 to Nov. 3: French Prints of 16th & 17th Centuries.*

COLUMBUS, O.
Gallery of Fine Arts Sept.: *Permanent Collection and Student Exhibition.*

CONCORD, N. H.
State Library Sept.: *Old New England.*

DAYTON, O.
Art Institute Sept.: *Rockwell Kent.*

DENVER, COLO.
Art Museum To Sept. 30: *Artists West of the Mississippi; work of Bennett Kasper.*

DETROIT, MICH.
Institute of Arts Sept.: *Paintings by Candido Portinari of Brazil.*

GOOSE ROCKS BEACH, ME.
Watercolor Gallery To Sept. 14: *Watercolors by Eliot O'Hara.*

KANSAS CITY, MO.
Nelson Gallery Sept.: *Persian Miniatures from Revorkian Collection; Photographs by George Platt Lynes; English Pottery and Porcelain.*

LAGUNA BEACH, CALIF.
Art Association To Sept. 22: *Anniversary Exhibition.*

LAWRENCE, KANS.
Thayer Museum Sept.: *Sculpture by Bernard and Franceska Frazier.*

LOS ANGELES, CALIF.
Foundation of Western Art Sept. 9 to Oct. 5: *Eighth Annual Exhibition.*
County Museum To Sept. 15: *Masterspieces of Art from 1939 World's Fairs.*

MANCHESTER, N. H.
Currier Gallery of Art To Sept. 28: *Photographs of Old Vermont Houses. Loan Collection of Robert Hull Fleming Museum.*

MEMPHIS, TENN.
Brooks Memorial Gallery Sept.: *Lotus Club Oils.*

MILLS COLLEGE, CALIF.
Art Gallery Sept. 8 to Oct. 18: *Drawings and Etchings by Roi Partridge.*

MONTCLAIR, N. J.
Art Museum Sept. 8-29: *Society of American Etchers; Silk Screen Prints.*

NEWARK, N. J.
Newark Museum To Sept. 14: *American Primitive Paintings; Elements of Painting and Sculpture; Working Models of Mechanical Movements.*

NEWPORT, R. I.
Art Association To Sept. 15: *Contemporary American Art; Sept. 16-30: Sculpture by Anna Hyatt Huntington; Sept. 12-26: Paintings by Bertha Noyes.*

• • •

NEW YORK, N. Y.
Associated American Artists (711 Fifth) Sept. 3-14: *Oils and Original Drawings by Lewis Daniel for "Leaves of Grass."*
Babcock Galleries (38E57) Sept.: *Paintings by American Artists.*
Barbizon-Plaza Gallery (101W58) Sept.: *Thumb Box Exhibition of Foremost American Painters.*
Bland Gallery (45E57) Sept.: *Early American Paintings.*
Bonestell Gallery (106E57) Sept.: *Paintings by Buk Ulreich.*
Boyer Gallery (730 Fifth) Sept.: *American Paintings and Sculpture.*
Buchholz Gallery (32E57) Sept. 3-20: *European Painting and Sculpture.*
Clay Club Gallery (4WS) To Sept. 15: *Members Sculpture Show.*
Contemporary Arts (38W57) To Sept. 7: *"Figures, Flowers and Landscapes." Through Sept. 14: "Small Paintings."*
Decorators Club Gallery (745 Fifth) Sept.: *Annual Members Exhibition.*
Durand-Ruel Galleries (12E57) Sept.: *19th Century French Paintings.*
Eighth St. Gallery (39E8) Sept.: *Exhibition of Small Paintings.*
Ferarigi Galleries (63E57) Sept.: *Colonial and Primitive American Paintings; Sculpture and Drawings by Walter Addison.*
Grand Central Art Galleries (15

Vanderbilt) Sept. 2-27: *Prints by American Artists and Exhibition of Garden Sculpture.*
Grand Central Art Galleries (2W55) Sept. 2-27: *Portraits by American Artists.*
Hammer Galleries (682 Fifth) Sept.: *"Six Centuries of Russian Painting."*
Harlow Galleries (620 Fifth) Sept.: *Watercolors of English Gardens.*
Harriman Gallery (63E57) Sept.: *French and American Paintings.*
Knodler & Co. (14E57) To Sept. 7: *Summer Exhibition.*
Kohn & Son (607 Fifth) To Sept. 6: *Paintings by Albert Pels; Sept. 8-28: Oils by Clare Ferriter.*
Lilienfeld Galleries (21E57) Sept.: *American and European Modern Masters.*
Mayer Gallery (41E57) Sept.: *Contemporary Prints and Watercolors.*
M. A. McDonald (665 Fifth) Sept.: *Rare Etchings and Engravings.*
Metropolitan Museum (Fifth at 82) Sept.: *Contemporary American Industrial Art; Historical Woodcuts.*
Milch Galleries (108W57) Sept.: *Selected American Artists.*
Montross Gallery (785 Fifth) To Sept. 16: *American Artists.*
Morton Galleries (130W57) Sept.: *Watercolors and Oils.*
Museum of Modern Art (11W53) Sept.: *Twenty Centuries of Mexican Art.*
Nierendorf Gallery (18E57) Sept.: *Art of the 20th Century.*
Orrefors Galleries (5E57) Sept.: *Orrefors glass; Sculpture by Carl Milles.*
Passedoit Gallery (121E57) Sept.: *French and American Group Show.*
Public Library (Fifth at 42) Sept. 19 to Oct. 31: *Etchings and Lithographs by Childe Hassam.*
Rehn Gallery (683 Fifth) Sept.: *Paintings by American Artists.*
Riverside Museum (310 Riverside Dr.) Sept.: *Latin American Exhibition.*
H. E. Sachs (817 Madison) Sept.: *3,000 B. C. to Present.*
Schneider-Gabriel Galleries (71E57) Sept.: *English 18th Century Pictures.*
E. & A. Silberman (32E57) Sept.: *Old Masters.*
Studio Guild (730 Fifth) Sept. 16-29: *Members Exhibition.*
Vendome Art Galleries (59W56) To Sept. 11: *Mary D. Cole and William T. Walter. Sept. 14-28: Anne E. Meltzer.*
Walker Galleries (108E57) Sept. 9-28: *"Paintings for Young Collectors."*
World's Fair Grounds Sept.: *American Art Today; Masterpieces of Art; Contemporary Art.*
Yamanaka & Co. (680 Fifth) Sept.: *Centennial Exhibition.*
Howard Young Galleries (1E57) Sept.: *Portraits and Landscapes.*

• • •

NORFOLK, Va.
Museum of Arts & Sciences Sept.: *Chinese Ceramics, Indian Arts, Photographs, Paintings, Sculpture and Drawings.*

OAKLAND, CALIF.
Art Gallery To Sept. 22: *Watercolors and Drawings by Boris Deutsch.*

OSHKOSH, WISC.
Public Museum Sept.: *Oshkosh Camera Club.*

PHILADELPHIA, PA.
Academy of Fine Arts Sept. 16-29: *Bicentennial Exhibition with University of Pennsylvania (Architectural Exhibition).*

Museum of Art Sept.: Sculpture International.

PITTSFIELD, MASS.
Berkshire Museum Sept. 3-29: *Annual Exhibition of Pittsfield Art League.*

PORTLAND, ORE.
Art Museum To Sept. 15: *Ancient Chinese Sculpture; Contemporary European and American Figure Paintings.*

PROVIDENCE, R. I.
R. I. School of Design Sept.: *American Folk Art.*

RICHMOND, VA.
Museum of Fine Arts Sept. 17-30: *Drawings by Jean de Marclay and Modern Stained Glass by Alice Laughlin.*

ROCKFORD, MASS.
Art Association To Sept. 9: *20th Annual (Part Two).*

ST. LOUIS, MO.
City Art Museum To Sept. 22: *7th International Lithography and Wood Engraving Exhibition.*

SAN FRANCISCO, CALIF.
Paul Elder & Co. To Sept. 14: *Chalk and Pencil Sketches by Mary Lee John. Sept. 16 to Oct. 5: Lithographs by Jennie Lewis.*

SEATTLE, WASH.
Art Museum To Sept. 29: *Mohammedan Art; Graphic Arts; Art of Japan; Art of China; Art of India; Wedgewood Porcelain.*

SPRINGFIELD, MASS.
Smith Art Gallery Sept. 16-29: *Fifth Annual Springfield Artists' Union and Sept. 9-28: Work of Summer Contestants.*

SPRINGFIELD, MO.
Art Museum Sept.: *Southern State Art League; Oils.*

STATEN ISLAND, N. Y.
Institute of Art (St. George, S. I.) Sept. 4 to Oct. 17: *Loan exhibit from Museum Nat'l. History. Models and Paintings by Staff members.*

TRENTON, N. J.
N. J. State Museum Sept. 15 to Oct. 21: *19th Century English Caricatures.*

WASHINGTON, D. C.
Whyte Gallery To Sept. 15: *The Washington Scene by Washington Artists.*

WEST HOLLYWOOD, CALIF.
Perls Galleries Sept.: *Fred Sexton and Muriel Pulitzer.*

WILLIAMSTOWN, MASS.
Lawrence Art Museum Sept.: *Berkshire Artists.*

WILMINGTON, DEL.
Delaware Art Center To Sept. 15: *W.P.A. Exhibit and Art and Craft Work by Children in Summer Playgrounds. Sept. 20 to Oct. 6: Arts & Crafts by Del. Adult Education Classes.*

Fiene's Garment Mural

NEW YORK'S GARMENT INDUSTRY, employing hundreds of thousands of Manhattanites (probably, the city's biggest industry), rose from squalid beginnings. In the early days the worst sweat-shop conditions prevailed and fresh-arrived immigrants were hired at low wage, herded into stuffy lofts, and locked there daily for 14 and 16 hours. When several hundred of them were burned to a crisp at the tragic Triangle Shirtwaist Co. fire, because the doors were padlocked, reform began. Today the industry has the most effective and most harmonious union in American labor.

The city's garment workers are proud of the part they played in bringing about better American labor conditions, and they commissioned Ernest Fiene to paint a mural that would embody their epic victory on the walls of the Central High School of Needle Trades. Now finished and dedicated, the work is the first mural interpretation of one of New York's main industries.

Two panels, flanking the sides of the school's

auditorium, are each 65 feet long and 17 feet high. The huge paintings, done in dry fresco, include no less than 200 over-life-size figures of which 53 are actual portraits of such labor champions as Lillian Wald, Alfred Smith, Louis D. Brandeis, and others. The two panels are titled *Victory of Light over Darkness* and *Harmony and Achievement*.

The former panel, writes Emily Genauer of the *World Telegram*, "surges with movement and vitality. Fiene has used all sorts of compositional devices to get this effect. There is, for one thing, that use of an arbitrary triangular shadow sweeping from the right side of the panel to about center, symbolizing the shadow in which the garment workers labored in the early days, but just as surely serving to balance the diagonal bottom border of the canvas itself, and the sharp, short diagonal outline of the adjoining wall."

By comparison, the second mural is static, but that is the way the artist intended it to be, continues the critic. "Heaven is harder to paint than hell," Fiene explained when Miss Genauer asked about this. "It ought to be

painted statically. It represents an end in aspiration."

Fiene "refused to admit that static theme is not the same as static design," adds Miss Genauer. "He maintained that the design's complex arrangement of angles and diagonals makes for a composition as intricate and alive as a piece of Bach music. Maybe, if he means a slow and ponderous Sarabande, he's right."

O'Toole Galleries Move

New quarters for the James St. L. O'Toole Galleries, formerly on 51st Street, New York, will be opened in mid-September at 24 East 64th Street. These premises, opposite Wildenstein & Co., will allow the galleries conveniently located space for the coming season, for which Mr. O'Toole has many plans.

Theatre Arts Shown

The Museum of Costume Art, New York, has arranged a retrospective show "The Neighborhood Playhouse, 1915-1940" on view from Sept. 20 to Oct. 5. Actual costumes, scenic designs, models, sketches, etc.

BOOKS REVIEWS & COMMENTS

Artists as People

THE TRIED and true adage that people are most interested in people was borne keenly in mind by Henry Thomas and Dana Lee Thomas when they set out to introduce a large and essentially lay audience to art. Their approach was not the devious one based on aesthetics, but rather the concrete, intimate and highly interesting one of people—the painters themselves.

In their new book, *Living Biographies of Great Painters*, published at \$1.98 by the Garden City Publishing Company, they take 20 artists into their gracious charge and present them, with insight and sympathetic understanding, to the reader. Ranging from Giotto of the 14th century to Renoir of the 20th, their subjects come to life silhouetted against the backgrounds of their times.

The tone struck by the authors is intimate and personal; their expositions are free of labored pedantry, and their crisply told anecdotes, all well chosen and revealing, help to vivify and to explain the inner characters of their charges.

The first great painter they lead out onto their stage is Giotto, the simple peasant who brought to the painting of his time the weighty figures, the vitality and the humanity that are the marks of the early Renaissance. Following him are four gigantic figures through whose tremendous talents and skills the Renaissance in art was advanced: the embittered genius, Michelangelo; charming, courteous Raphael; multi-gifted da Vinci; and rich-living Titian.

The Renaissance's glory spread light over all of Europe, and in the North, in the 17th century, it was reflected in a great era, which, in the Thomas book, is represented by suave, erudite Rubens and sad, ill-fated Rembrandt. Next come two who starred in similarly brilliant Spain—El Greco, the Greek who painted the very essence of the Spanish spirit, and the courtly, masterful Velasquez.

Following them into the authors' spotlight are the shrewd satirist, Hogarth, whose acidic brush depicted the foibles of life in 18th century England; the eminently successful portraitist, Reynolds, and the eccentric, talented Turner.

The scenes next shift for a quick interval back to Spain to pick up the fiery path of Goya, and then to France, where Corot, Millet and Van Gogh worked during the latter part of the 19th century. The sharp-witted cosmopolite Whistler next struts across the pages, followed in turn by the masterly Renoir, the deeply analytical Cézanne and, finally, the factual American, Winslow Homer.

Each of the biographies is brief, illuminating and spirited. Designed for the lay reader, they are admirably wrought to catch and hold his interest. There is nothing in them, however, to hold the attention of the scholar or the well-read appreciator. On the contrary, this type of reader will find no new knowledge; he will, instead, be drawn up by evaluations with which he may not agree; for instance, the statement that Turner "left behind him the greatest name in the history of English painting."

The volume, though, should serve as an efficacious instrument for spreading art interest over a wide area, both because of its very popular price and its lucid, lively nature.

—FRANK CASPERS

BOOKS RECEIVED

THE ARTS IN THE CLASSROOM, by Natalie Robinson Cole. New York: John Day; 137 pp.; 16 plates; \$1.75.

An inspiring teacher tells how she guides her pupils in doing creative work.

THE SCULPTURES OF MICHELANGELO (Phaidon Edition). New York: Oxford University Press; 145 reproductions plus 55 smaller illustrations in the introduction; \$3.

A superb work.

ALPHABET SOURCE BOOK, by Oscar Ogg. New York: Harper & Brothers; 199 pp.; profusely illustrated; \$3.50.

A beautifully designed copybook of important lettering styles, and an explanation of the major influences, chronologically, from the first Roman Alphabets, which have combined to produce present-day letter forms.

INTRODUCTION TO MODERN ART, by E. H. Ramsden. New York: Oxford Univ. Press; 47 pp.; plates; \$1.75.

A short essay with a philosophical bias "designed to meet the need of the thoughtful and intelligent reader who desires to understand the theory of modern art, and requires some criterion on which to base his judgment."

ROMANTICISM IN AMERICA, edited by George Boas. Baltimore: Johns Hopkins Press; 202 pp.; 15 plates; \$2.25.

Comprising papers contributed to a symposium on the subject at the Baltimore Museum last Spring.

TWENTY CENTURIES OF MEXICAN ART. New York: Museum of Modern Art; 197 pp.; 175 plates (20 in color); \$2.75 (paper, \$1).

Catalogue of the Museum of Modern Art's Mexican show. Sumptuously illustrated; text in both English and Spanish.

ART: A BRYN MAWR SYMPOSIUM, by Richard Bernheimer, Rhys Carpenter, K. Koffka, and Milton C. Nahn. Bryn Mawr Notes and Monographs IX. Bryn Mawr College; 350 pages; price unannounced.

The archaeologist, the psychologist, the philosopher and the art historian discuss art.

Aquarelle Sales in Chicago

Seven sales have been reported from the Spring International Watercolor Show at the Art Institute of Chicago, indicating that art continues to be purchased despite war (or because of it, perhaps—how else to explain record sales recently at an established annual in London?).

Following are the paintings that were purchased in Chicago: *Sheepshead Bay* by Josef Foshko, *Sun and Snow* by Zoltan Sepeshy, *Outside the Mosque*, by James McBey, *The Village of Beauches* by Maurice de Vlaminck; *Geraniums in New York* by Russell Cowles, *Sunday Afternoon* by James L. Green, and *Paris* by Marie Dapples.

Wins Le Brun Scholarship

The 1940 Le Brun Travelling Scholarship competition conducted by the New York Chapter of the American Institute of Architects was won by James W. Breed of Richmond, Va. The Scholarship carries an award of \$1,400 and provides for not less than six months' travel and study of architecture in a country to be designated by the jury.



Birthplace of Gilbert Stuart at Saundertown.
R. I.: FREDERIC WHITAKER (Watercolor)

Where Stuart Began

WHEN THE UNITED STATES Post Office Department releases the Gilbert Stuart memorial stamp (in its new famous Americans series) on Sept. 5th at the Narragansett, Rhode Island, post office, it will be slightly wrong on Stuart's birthplace. The Colonial portraitist was born Dec. 3, 1775, in what is now Saundertown, in the township of North Kingstown, R. I., which in the early days was part of a territory often vaguely referred to as the Narragansett country. This familiar error in Stuart's birthplace is corrected by John Hill Morgan in Scribner's *Cyclopaedia of American Biography*.

The above watercolor painting of Stuart's actual birthplace is done by Frederic Whitaker, Providence artist, a section of whose work is included in a traveling one-man show that will be on view at Lawrence College, Appleton, Wisconsin, from Sept. 15-30. The Whitaker series is entitled "New England of Today and Yesteryear."

One of the nation's leading ecclesiastical designers and creator of the notable gold monstrosity used at the recent Eucharistic Congress, Whitaker turned his talents as a master craftsman to the art of watercolor some ten years ago, and between assignments in designing new sacred vessels for the Foley and Dugan firm in Providence, which supplies religious articles to churches, his main interest lies in capturing the flavor of New England in watercolor.

Praise for Karl Zerbe

"An astonishing development" in the work of Karl Zerbe over the past six years is recorded by William Germain Dooley of the Boston Transcript in his review of the artist's retrospective at the Grace Horne Galleries in Boston earlier this season.

"Because his strongest talents lie in fields where New England art is weakest," Dooley writes of Zerbe, "his influence and the extent of his acceptance by a younger generation is of regional significance." And in its own right Zerbe's work is an exciting experience to Dooley, as exciting as the work of Paul Klee, "lacking Klee's emotional content of subject but exceeding it in the realm of technical objectivity."

New Thorne Rooms

An American series has been added to the famed Thorne miniature rooms according to recent announcement, and will be exhibited, 36 in number, at the Art Institute of Chicago this October. The Thorne miniature rooms, by Mrs. James Ward Thorne, have been among the most popular museum drawing cards in recent years. They are now on view in the Contemporary Art Gallery at the New York World's Fair.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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State Directors of American Art Week, serving under the State Chapter Chairmen of the American Artists Professional League, are responsible for American Art Week celebrations in their respective states, and for the appointment, locally, of large numbers of local Directors in the towns and cities in their own states. All questions regarding 1940 American Art Week may be referred through regular channels to the National Director, Mrs. Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J., to whom 1940 American Art Week state reports must be sent before January 7, 1941.

(It is impossible to include in this list the names of all Committee members.)

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This year it published more Summer art school advertisements than at any time during the past 13 years.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Chicago, Ill.

FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. Nov. 14 to Jan. 5, at the Art Institute of Chicago. Open to all American artists. Media: oil and sculpture. Jury. \$2,500 in prizes and medals. Last date for return of entry cards: Oct. 2. Last date for submission of work to N. Y. jury (Budworth's): Oct. 8. Last date for receiving entries at the Institute: Oct. 17. For cards and information, write the Art Institute of Chicago, Chicago, Ill.

FOURTH ANNUAL CHICAGO SOCIETY OF ETCHERS MINIATURE PRINT EXHIBITION. Nov. 1-30, Chicago, Ill. Open to members. All metal plate media, prints 3 by 5 inches or smaller, \$5 or less in price. Last date for receiving prints: Oct. 20. For details write: James Swann, Secretary, 2343 Geneva Terrace, Chicago, Ill.

Cincinnati, Ohio

FORTY-SEVENTH ANNUAL EXHIBITION OF AMERICAN ART. Nov. 2 to Dec. 1, Cincinnati Art Museum, Cincinnati, Ohio. Open to all American artists. Jury. No awards. Media: oil, watercolor, sculpture. Last date for returning entry blanks: Oct. 8. Last date for submitting works: Oct. 14. For details write: Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati, Ohio.

Montclair, N. J.

ANNUAL NEW JERSEY STATE EXHIBITION. Nov. 3-24, Montclair Art Museum, Montclair, N. J. Open to all New Jersey-born artists, resident artists (5 years or more) and artists spending 3 months a year in the State. Media: sculpture, oil, watercolor, drawing & prints. Last date for returning entry blanks: Oct. 5. Last date for submitting works: Oct. 13. For blanks and full information write: Montclair Art Museum, Montclair, N. J.

New Orleans, La.

ANNUAL EXHIBITION OF ART ASSOCIATION OF NEW ORLEANS. Sept. 29 to Oct. 30, Isaac Delgado Museum, New Orleans, La. Open to members. Media: oil, watercolor, pastel, sculpture, drawing and prints. Last date for receiving entries: Sept. 27. For full information write: Mrs. John A. O'Brien, Delgado Museum of Art, City Park, New Orleans, La.

New York, N. Y.

TENTH ANNUAL AUTUMN EXHIBITION. Oct. 10-31, at the Academy of Allied Arts, 349 W. 86th St., New York City. Open to all artists. Media: oil, watercolor, sculpture. Last date for returning entry cards: Sept. 30. Last date for receiving exhibits: Oct. 3. For complete details and entry cards write: Leo Nadon, Director, Academy of Allied Arts, 349 W. 86th St., New York City.

Oakland, Calif.

1940 ANNUAL EXHIBITION OF WATERCOLORS, PASTELS, DRAWINGS AND PRINTS. at Oakland Art Gallery, Oakland, Calif., Sept. 29 to Oct. 27. Open to all artists. Jury. Three awards. Last date for receiving entries: Sept. 21. For information and entry blanks, write Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

Oklahoma City, Okla.

ANNUAL LITHOGRAPHY EXHIBITION. Dec. 8-31, WPA Art Center, Oklahoma City, Okla. Open to all artists. Medium: black-and-white lithographs. \$50 purchase prize. Last date for returning entry blanks: Nov. 15. Last date for submitting prints: Nov. 25. For blanks and information write: Nan Sheets, WPA Art Center, Municipal Auditorium, Oklahoma City, Okla.

Omaha, Nebr.

ANNUAL SIX STATES EXHIBITION. Dec. 1 to Jan. 1, Joslyn Memorial, Omaha, Nebr. Open to artists of Nebraska, Iowa, Kansas, Missouri, Colorado & S. Dakota. Best exhibitors to be given one-man shows. Last date for receiving entries: Nov. 15. For blanks and information write: Miss Mary Pollard, Joslyn Memorial, Omaha, Nebr.

Philadelphia, Pa.

THIRTY-NINTH ANNUAL EXHIBITION OF THE PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. at the Pennsylvania Academy of the Fine Arts, Nov. 3 to Dec. 8. Open to all miniature painters. Jury. Awards. No fee. Last date for receiving entries: Oct. 21. Last date for receiving entry cards: Sept. 20. For information and entry cards write: Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, Pa.

Syracuse, N. Y.

NINTH ANNUAL CERAMIC EXHIBITION. at the Syracuse Museum, Oct. 13-Nov. 4. Open to all American and Canadian ceramists. Jury. Prizes. Last day for receiving exhibits: Sep-

The Voyage Home

"VARIED these paintings certainly are, each exemplifying an artist's individual style," wrote Edward Alden Jewell of the *Times* in his review of the Associated American Artists' show of the paintings done for Walter Wanger in connection with the movie, *The Long Voyage Home*.

"Some may be deemed more successful than others," the critic continued, "but on the whole this interesting liaison project has been carried to an effective conclusion. Several of the artists, unaccustomed to 'rush orders' must have sweated at their task, for with one exception all the canvases were painted in Hollywood in the course of a fortnight. Grant Wood alone, it is explained, did his actual painting in a more serious leisurely manner, at home, with the aid of sketches made on the spot."

Among the most satisfying works to Jewell are Wood's *Sentimental Ballad*, Biddle's *John Qualen as Axel* and Philipp's *Ian Hunter as Smitty*. Quintanilla's *Bumboat Girls* seemed to Jewell "farthest removed from what, presumably, is the essential and sustained character of the film." Schreiber's portrait of *John Ford*, "while slick and glib, is also very vigorous."

The *World Telegram* critic, Emily Genauer, found the show particularly interesting for providing a contrast between the possibilities of the media of photography and the easel oil, the latter coming off triumphant.

"Consider for example," she writes, "the Schreiber canvas, *Death from the Air*, and the still photograph from the motion picture showing essentially the same composition and character. The latter is a static, posed arrangement of men in the act of looking skyward and registering terror. The painting, on the other hand, is the very synthesis of terror. The photograph means nothing unless seen in sequence with others that come before and after. The painting stands alone. It has its life, its own terrible meaning."

Another such contrast was provided the critic by Grant Wood's painting. The same composition as in the movie "still" has been "tightened up for dramatic emphasis as well as for the sake of design," in the Wood version. The painting has "superb draftsmanship the realistic perfection to be found in the work of the Dutch little masters of the 18th century. Its likenesses are unbelievably acute."

"But more than that it fails to achieve. It has no great emotional depth. And its stereopticon exactitude is not enough to make up for a complete lack of that textural richness and plastic use of color which contribute so much to the sensuous enjoyment of painting in contrast to photography."

Adams in Technicolor

A full-length Kodachrome colored movie of Wayman Adams, the portrait painter, at work on an oil portrait of Morris Gest, has been released by the M. Grumbacher Co., 470 West 34th St., New York. The film is offered free to all schools, museums and art organizations throughout the country. The film is 16 mm., forty minutes in length, fast moving and packed with interest.

tember 30. For full information address: Anna W. Olmsted, Director, Syracuse Museum, Syracuse, N. Y.

Wolcottville, Ind.

AMERICAN MONOTYPE SOCIETY'S FIRST TRAVELING EXHIBITION. Open to all artists joining Society (membership fee, \$3). Show to travel for one year, exhibiting at least two prints by each member. Last date for receiving exhibits: Dec. 1, 1940. For entry blanks and prospectus, write Paul W. Ashby, Wolcottville, Ind.

Jewelry, Manet, & Eastern Art

Three special exhibitions are on the fire for the coming season at the Metropolitan Museum. The first will be "The Art of the Jeweler," made up of items from the museum's many historical collections, from Egyptian times to recent European work. This exhibit opens Nov. 20 and continues to Jan. 26. In February the Metropolitan will open a large loan exhibition of Manet. The next spring-to-autumn attraction will be composed of examples of Eastern art made for export to the West, from the 16th to the 18th century.

In Leatherstocking Land

Coincident with the James Fenimore Cooper celebration at Cooperstown, New York, this summer, a heroic bronze statue of the author of *Leatherstocking Tales* was unveiled near the center of Cooper Grounds, a park in the Cooperstown. The artist is Victor Salvatore who did a bust of Cooper for the Hall of Fame several years ago.

Cockamouth Academy

Three miles from the historic city of Richmond and the James River, on a picturesquely situated farm, the Cockamouth Academy maintains a summer school under the supervision of Nathan Robinson. Instruction is given in painting life and landscape outdoors in oil and watercolor. Beautiful wood lands and scenes of historic interest are near at hand and lend themselves to striking compositions.

Work and No Progress

Forty-one words he said, just 41* to fill. Probably plenty of stuff being left out & we'll get the usual squawks, only they'll blow up when they read this. Ought to say something about art. Art is Ensemble. Forty . . . FORTY-ONE.

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MILLARD SHEETS, a native Californian, has won national acclaim with his superb water colors and oils. The recent acquisition by the Metropolitan Museum of his "Birth of Spring," is just one of a long list of permanently acquired paintings by some of America's most important public and private galleries such as the Whitney Museum, Brooklyn Museum, the DeYoung Memorial Museum, Los Angeles Museum of Art, White House, etc. He has executed seventeen murals including the "Court of Flowers" at the San Francisco World's Fair, and the new Department of Interior, Washington, D. C.

Millard Sheets has had one-man exhibitions in over forty museums and universities and his paintings have been reproduced in color for sale by the American Federation of Arts, Associated American Artists, etc.

He is Head of the Art Department of Scripps College; teacher at Chouinard School of Art; Art Director of the Los Angeles County Fair, has taught and lectured at the University of Hawaii, University of California, University of Iowa, and has illustrated his own "Sketches Abroad" and magazine articles, among them three for Fortune Magazine.

M. GRUMBACHER

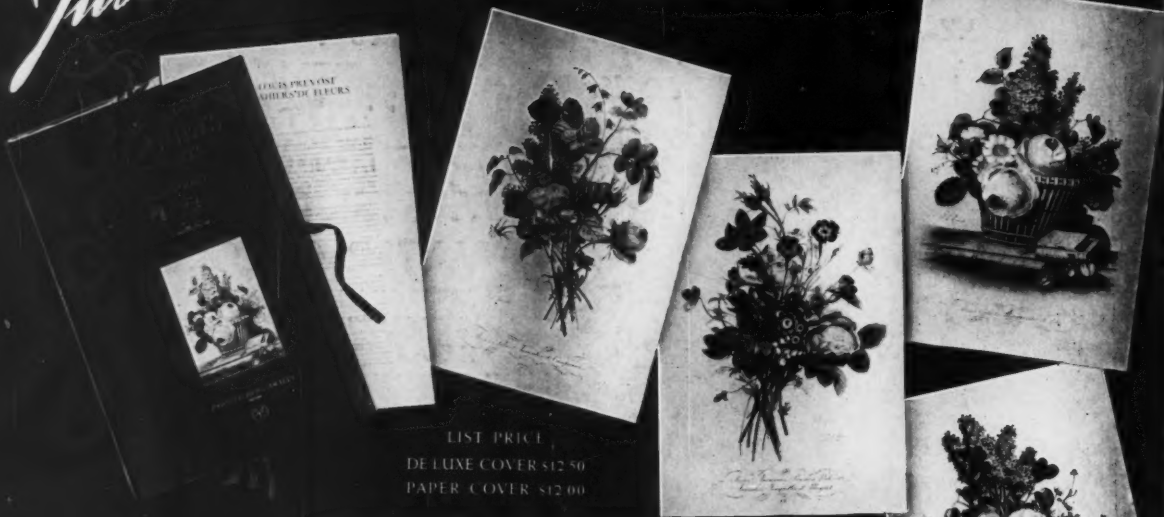
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